

Tadashige Watanabe

Shinkage-ryu

Sword Techniques

Vol. 1



Contents

Preface	5
Chapter 1: The Basics of Shinkage-ryu	9
1. Measurements of the Sword used in Practice	10
2. Holding the Sword	10
3. Shinkage-ryu Sword Techniques	10
4. Main Postures	11
1) "Kurai"	11
2) Mukai-no-kurai (Neutral Posture)	12
5. Bowing	12
a. Sokou-rei ("Fingernail" Bow)	12
b. Tachi-rei (Standing Bow)	12
c. Za-rei (Kneeling Bow, Pics. 1 ~ 47)	13
6. Den-i (Rankings)	17
Chapter 2: Sangakuen-no-tachi	19
□Naiden-kei-no-tachi	21
1. Itto-ryodan	21
2. Zantei-settetsu	31
3. Hankai-hanko	39
4. Usen-saten	46
5. Chotan-ichimi	46
Chapter 3: Kuka-no-tachi	59
□Gaiden-kei-no-tachi	60
1. Hissho	60
2. Gyaku-fu	64

3. Todachi.....	69
4. Ka-boku.....	76
5. Sho-kei.....	78
6. Kozume.....	81
7. Ozume.....	83
8. Yae-gaki	83
9. Mura-kumo.....	89

Chapter 4: Ai-Raito Hassei..... 95

1. Gasshi-uchi.....	96
2. Shitsu-Raito-Junsei.....	104
3. Shitsu-Raito-Gyakusei.....	107
4. Senyokuto-Gyaku-Aikake-Kaeshi.....	110
5. Senyokuto-Jun-Aikake-Nagashi.....	117
6. Gokasei.....	123
7. Suishasei-Jun-Aikake-Kaeshi.....	127
8. Suishasei-Sen-uchi.....	134

1. The Founder—Kami-Izumi-Ise-no-Kami

Kami-Izumi-Ise-no-Kami was born in 1508 as the son of the lord of Kami-Izumi castle (located in present day Kami-Izumi, Maebashi city, Gumma Prefecture). At this time in history, the feudal lords of Japan were embroiled in a leadership conflict and this period is referred to as "The Era of Warring States" (Sengoku-Jidai — ca. 1480 - ca. 1570)

As the son of the lord of a castle born in such turbulent times, from childhood he devoted his time not only to academic studies, but also to the practice of Zen and training in martial arts. Having mastered the military arts of the Ogasawara school (a style based on the teachings and tactics of the great Chinese militarist and philosopher *Sunzi*), he earned a reputation as a great warrior and tactician. Although known as the greatest spearman in Gumma Prefecture (then called Kozuke-no-kuni), he showed particular interest in the study of swordsmanship and later evolved the style known as Shinkage-Ryu.

His training in swordsmanship was based largely on Katori-Shinto-Ryu and, later, on the two other major schools, Nen-Ryu and Kage-Ryu. In particular, he used the principle of Marobashi-no-Michi from Kage-Ryu as the cornerstone of Shinkage-ryu.

It is said that he gained full understanding (or "enlightenment" in Zen philosophy) of the principle of *Marobashi* upon the realization, during his study of the *Enkai-no-Tachi* techniques of Kage-Ryu, that the principles of *Zen*, in which he had immersed himself from his youth, and the philosophy of *Sunzi* as manifested in the Ogasawara school, blended and became a perfect whole in this *Enkai-no-Tachi*.

As a warrior, Kami-Izumi-Ise-no-Kami was opposed to involving his subordinates, or those belonging to one of his fiefs, in battles in

which it was probable that they would lose their lives and, whenever possible, avoided such futile and profitless conflict, thus displaying an attitude unusual among members of the warrior class of those times. It is almost certain that such thinking was born of long years of Zen discipline.

Even so, in an attempt to prevent the fall of Minowa castle, Kami-Izumi-Ise-no-Kami, with only a small number of men under his command, invaded the enemy encampment, although vastly outnumbered and in the knowledge of almost certain death. However, the enemy commander, Takeda Shingen, who valued and respected Kami-Izumi-Ise-no-Kami, ordered his forces to retreat. Kami-Izumi-Ise-no-Kami, who thus escaped what had seemed to be certain death, abandoned the life of a warrior and set out on a journey to spread the teachings of Shinkage-ryu.

Normally, in swordsmanship, one is taught techniques for defeating and killing one's enemy with the sword; however, during his travels, Kami-Izumi-Ise-no-Kami preached a somewhat different approach. He taught that "the techniques of Shinkage-ryu are unbeatable; this arises not from the needless taking of life, but from the true courage required to avoid unnecessary conflict."

Kami-Izumi-Ise-no-Kami taught and spread these principles to his followers around the country in the belief that an increase in the number of those who adhered to these principles would herald the end of the era of warfare and the beginning of a peaceful society. Many of his followers understood these principles and, in their turn, did their best to further spread the teachings of their master. Eventually, these concepts came to bear fruit under Yagyu Munenori, master swordsman to the Shogun family, and were established as the basis of the 300 years of the Tokugawa era.

2. Yagyu Munetoshi and Yagyu Munenori

Yagyu Munetoshi trained under Kami-Izumi-Ise-no-Kami from 1563 and perfected "Muto-dori" (the technique of disarming one's attacker unarmed), following his master's principle of avoiding the needless taking of life. He consolidated the techniques of Shinkage-ryu and continued to spread the art.

Yagyu Munetoshi's son, Yagyu Munenori, who served as "master of military arts" to the third and fourth Tokugawa Shoguns, Hidetada and Iemitsu, showed a deep understanding of the principles expounded both by his father and Kami-Izumi-Ise-no-Kami.

As a feudal lord (Daimyo), he applied the teachings of Shinkage-ryu to his political activities within the Shogunate, at the same time spreading the philosophy of the art by sending out his many students to serve as sword masters to the households of various Daimyo. Many of these Daimyo became direct students of Munenori himself, who became known as "the great living sword."

3. Yagyu Toshitoshi and Beyond

While Yagyu Munenori and his followers adhered to the teachings of Munetoshi and Kami-Izumi-Ise-no-Kami, emphasizing the spiritual aspects of the art, Yagyu Toshitoshi, who was sword master to the Owari Tokugawa household (a branch family to the Shogun), adapted Shinkage-ryu to the times and circumstances in which he lived and modified both teaching and training methods, thus establishing the traditions that have been handed down to modern times.

While the Shinkage-ryu as taught by Yagyu Munenori disappeared with the collapse of the Tokugawa Shogunate, the art as developed by Toshitoshi survived and has lived on through the centuries to present times.

Below is given the genealogy of Shinkage-ryu, beginning with its founder, Kami-Izumi-Ise-no-Kami-Nobutsuna.

Kami-Izumi-Ise-no-Kami-Nobutsuna

```

      |
Yagyu Muneyoshi
      |
Yagyu Toshiyoshi
      |
Tokugawa Yoshinao
      |
Yagyu Toshikane
      |
Tokugawa Mitsutomo
      |
Tokugawa Tsunanari
      |
Yagyu Toshinobu
      |
Yagyu Toshitomo
      |
Yagyu Toshiharu
      |
Tokugawa Haruyuki
      |
Yagyu Toshiyuki
      |
Yagyu Toshihisa
      |
Tokugawa Naritomo
      |
Yagyu Toshimasa
      |
Yagyu Toshishige
      |
Tokugawa Yoshikumi
      |
Yagyu Toshichika
      |
Yagyu Toshinaga
      |
Watanabe Tadatoshi
      |
Watanabe Tadashige
  
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4. Related Styles and Their Founders

Kami-Izumi-Ise-no-Kami

Sagawa Sukesada
(Sagawa-Shinkage-ryu)

Komagawa Kuniyoshi
(Komagawa-Kaishin-Ryu)

Harazawa Saemon
(Noda-Shinkage-ryu)

Nonaka Naritsune
(Shin-Shin-Kage-Ichien-Ryu)
⇒ Fukui Yoshihira (Shindo-Munen-Ryu)

Marume Kurandosa
(Taisha-Ryu)

Hagai Yoshihisa
(Hagai-Ryu)

Matsuda Oribenosuke
(Matsuda-Ha-Shinkage-ryu)

Hozoin-Inei
(Hozoin-Ryu)

Tsuchiya Shogen
(Shinkage-ryu)

Jingo Muneharu
(Jingo-Ryu)

Kamiizumi Norimoto
(Aizu-Itto-Ryu)

Hikida Bungoro
(Hikida In-Ryu)

Okuyama Kinishige
(Jiki-Shinkage-ryu)

Yagyu Muneyoshi

Yagyu Munenori

Yagyu Mitsuyoshi,
Yagyu Munefuyu,
Murayama Seiemon
(Toda-San-Dachi-Ryu),
Tokizawa Yahei (Tenshin-Ryu),
Otaki Munetomo (Kagami-Ryu),
Ishikawa Masaharu
(Shin-no-Shin-Ishikawa-Ryu),
Kume Heinai (Heinai-Ryu),
Takenaga Hayato (Yagyu-Shingan-Ryu),
Nabeshima Motoshige,
Yamagata Hachiroemon,
Etc. (many)

Iki- Naotoshi (Iki-Ryu Spear techniques)
Fukuno Masakatsu
(Ryoi-Shinto-Ryu-Wajutsu)
Oguri Masanobu (Oguri-Ryu-Wajutsu)
Minamoto-no-Matsuyo-Shiga-Nyudo
(Shin-kage-Kosui-Ryu)
Takeda Shichiro (Konparu-No)
Yagyu Munenobu EYuchi Motokatsu
(Yuchi-Shinkage-ryu)

Yagyu Toshiyoshi

Watanabe Tadashige

The theory of Shinkage-ryu can be divided into theory concerning actual sword techniques and spiritual theory. However, it must be remembered that the two form a whole and, traditionally, have always been thus regarded.

Below are listed some of the traditional writings on which studies of the theory of Shinkage-ryu have been based:

Shinkage-ryu-Heiho-Kiriat-Kuden-Sho

Botsu-Jimi-Shudan-Kuden-sho

Shiju-Fusha-sho

Ren-O-Nana-kajo

Heiho-Kaden-sho

Tsuki-no-shou

Munehisa-Heiho-Monogatari

Fudochi-Shinmyo-Roku

Although studies of the theory of Shinkage-ryu are based on writings such as the above, or commentaries thereof, all of these writings derive from the philosophy of Kami-Izumi-Ise-no-Kami called "Marobashi."

The following is Kami-Izumi-Ise-no-Kami's explanation of Marobashi:

"The concept of offense and defence lies in adapting each of one's action to one's enemy, much in the way a sailor will raise the sail when the wind rises, or a hunter will release the hawk on sighting a rabbit. It is usual to think of offense purely in terms of offense and defence purely in terms of defence: however, there are elements of defence in offense and offense in defence. The practitioner of Shinkage-ryu should fully understand the meaning of the line from the Chinese poem about the "cat sleeping under the poenies" (i. e. apparently asleep, but always aware)."

The term "Marobashi" is usually taken to mean "the way of nature, freedom and energy in life." However, "Marobashi" has a dual meaning, being used as a term representing the inner truths of the philosophy of the Chinese militarist *Sunzi*, and also as a term for divine enlightenment in Zen circles. In terms of combat, one must know the enemy and

oneself; one must make the enemy conform to one's own will and, when one makes one's move and the "lion" comes to take the bait, respond with all one's power, like an avalanche of rocks down the mountainside into the valley, or water gushing out of a burst dam. At the same time, the swordsman's spiritual state should encompass both the benevolence preached by Zen (the philosophy of peace, none-agression and love for one's fellow man) and constant flexibility (freedom and nature in life), enabling one not to become totally absorbed or attached to anything. Accordingly, the practitioner of Shinkage-ryu should purge evil from his heart, deepen his understanding of humanity and confront the forces of evil with the courage born of truth. At the same time, he should always show benevolence to his fellow man, constantly striving to deepen his knowledge of mankind and to rid the world of evil, working toward this end through rigorous training and discipline.

In the history of Japanese martial Arts, Kami-Izumi-Ise-no-Kami was the first to apply such Zen philosophy to swordsmanship. It was in this spirit that he developed techniques for taking one's attacker's sword from him unarmed, without needlessly taking life, and this approach exerted a considerable influence over other schools of swordsmanship.

In Shinkage-ryu, there is a wealth of sword techniques and it is through the study and rigorous practice of these techniques that one can learn not only the movements themselves, but also the underlying philosophy and spiritual significance. It is essential that these two aspects, the physical and the spiritual, blend to become one.

1. Measurements of the Sword used in Practice

The *shinai* (bamboo practice sword) used in Shinkage-ryu is called the *Hiki-hada-shinai* (lit. toad-skinned bamboo sword). It consists of a leather sheath containing a length of bamboo, one end of which is split. The leather sheath is coated in red lacquer and the split end of the bamboo is at the closed end of the sheath. The bamboo is split into four down about one third of its length and the sections thus created are further split into two for about half their length.

The entire length of the *shinai*, except for the hilt, is covered with the above-mentioned leather sheath. A leather cord is attached at the base of the seam of the sheath and this is wrapped and tied around the hilt. For practice purposes, the seam of the sheath is used as the blade.

Given below are the measurements for the *shinai*:

Shinai for adults: 97 ~ 100 cm (Hilt: 21.2 cm)

Medium *shinai*: 75.75 cm. (Hilt: 9 cm)

Small *shinai*: 53 cm. (Hilt: 12 cm)

Shinai for Children: 85 cm.



* The originator of the *shinai* used in Japan nowadays, which is still used its original form, was Kami-izumi-ise-no-kami, the founder of Shinkage-ryu.

2. Holding the Sword

The sword (*shinai*) is held with the left hand below the right (right below left for left-

handed techniques). The hilt should be gripped firmly with the little, ring and middle finger, the forefinger and thumb simply resting lightly in place without gripping. The point midway between the bases of the forefinger and thumb (referred to in Japanese as "*Tatsu-no-kuchi*" or "dragon's mouth") of each hand should be positioned on top of the hilt. Regardless of whether it is being held at the upper, middle or lower level, the *Shinai* must always be held in the same way.

When holding the *shinai*, it must always be directed precisely at its target. The correct grip is extremely important.

The two hands should be separated by a space of about two or three finger-widths.

3. Shinkage-ryu Sword Techniques

In Shinkage-ryu, there are two types or classifications of sword technique. The first consists of the techniques passed on by the founder; these have been modified by the Yagyu family and handed down to modern times. The second type consists of techniques for contest devised by Nagaoka Fusashige of another of the major families involved in the development of Shinkage-ryu.

These are referred to respectively as the *Naiden-kei-no-tachi* or sword techniques handed down (within the Yagyu family and the *Gaiden-kei-no-tachi*, or sword techniques from external sources (i.e. external to the Yagyu family).

These two groups of techniques are set out below:

□ *Naiden-kei-no-tachi*

1. *Sangakuen-no-tachi*

Itto-ryodan, Zantei-settetsu, Hankai-hanko,

Usen-saten, Chotan-ichimi

2. *Kuka-no-tachi*

Hissho, Gyaku-fu, Todachi, Kaboku, Shokei, Kozume, Ozume, Yaegaki, Murakumo.

3. *Empi-rokko-no-tachi*

Empi, Enkai, Yamakage, Tsukikage, Uranami, Ukibune.

4. *Tengu-sho-tachi-kazu-kamae-yattsu*

Kasha, Akimi, Zentai, Tebiki, Nito, Nito-uchi-mono, Ranken, Ninin-gakari

5. *Okugi-no-tachi*

Tensetsu-ransetsu, Muni-ken, Katsu-nin-to, Kojo, Gokui, Shinmyo-ken, Hakka-hissho.

6. *Nana-dachi*

Kyochi-jishi, Ten-no-Seki, Yo-hatsu Kote-giri, Chi-jiku, Meigetsu-no-kaze, En-yo.

7. *O-marobashi*

8. *Ko-marobashi*

9. *Ryoto*

10. *Datto-ho*

11. *Ni-ju-nana-kajo-kiriai*

□ *Gaiden-kei-no-tachi*

1. *Ai-Raito Hassei* (Eight forms)

2. *Chudan Juyonsei* (Fourteen forms)

3. *Gedan Hassei* (Eight forms)

4. *Nochi-no-Raito Jusansei* (Thirteen forms)

5. *Zoku-raito Nanasei* (Seven forms)

6. *Zoku-raito Hassei* (Eight forms)

7. *Zoku-raito Sansei* (Three forms)

8. *Ko-marobashi-hen* (Thirteen forms)

9. *Gai-sei-ho* (Eighty-seven forms)

10. Others

4. Main Postures

1) "Kurai"

Postures usually used in Shinkage-ryu are called "Kurai" in Japanese. Broadly speaking, there are three types of posture, *Jodan* or upper level, *Chudan* or middle level

and *Gedan* or lower level, and each of these is sub-divided into variously named postures.

Below are given some examples of each level:

Jodan : *Sei-raito* (Pics. 1), *Jun-raito*,



Gyaku-raito, Yoko-raito (Pic. 2), *Kasumi, Kojo, Hasso* (Pic. 3) *Shiteki-sei* (Pic.4)



Chudan: *Massugu* (Pics. 5), *Seigan* (Pic. 6), *Jokaku-jun* (Pic. 7), *Jokaku-gyaku* (Pic. 8)

Gedan: *Massugu*, *Jun-sha*, *Gyaku-sha*, *Hiza-sha*, *Wai-sha*



2) *Mukei-no-kurai* (Neutral Posture)

In Shinkage-ryu, this posture is of central importance as

all other postures can be adopted from this one in a single movement.

☞ “*Mukei*”, which literally means “formless”, is referred to in the writings of the famous Chinese military strategist Sung-Zi.

In a passage from the chapter “Emptiness and Solidity” from “The Art of War”, he explains that a person standing in *Mukei* can not be defeated since the posture, by its very “formlessness,” renders it impossible to read intent or purpose.

5. Bowing

In Shinkage-ryu, the following three forms of bow are practised. The photographs illustrate the third of these, i.e. the kneeling bow.

a. *Sokou-rei* (“Fingernail” Bow)

This form was used in bowing to members of the nobility and in military circles

b. *Tachi-rei* (Standing Bow)

This bow is performed standing with the *Shinai* held at the side in the left hand.

c. *Za-rei* (Kneeling Bow, Pics. 1 ~ 47)

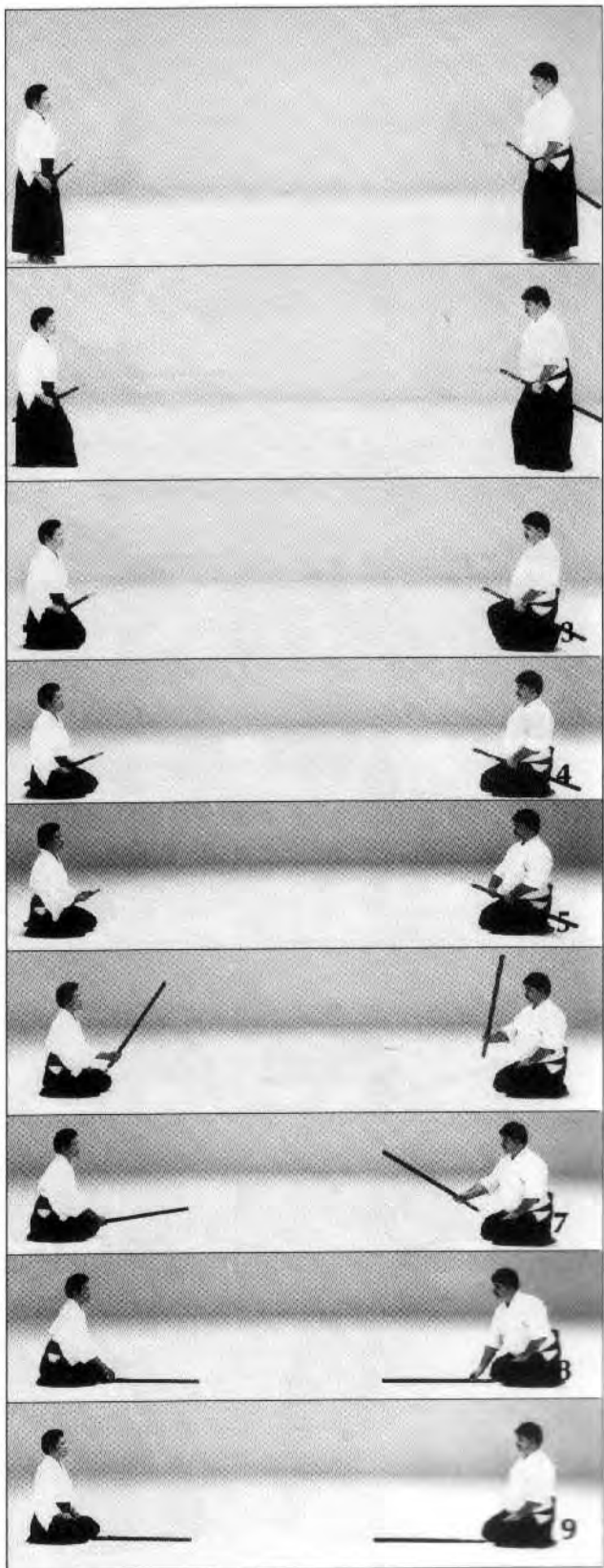
This is the most usual type of bow practised in Shinkage-ryu. The distance between the two people kneeling is 5.4 m - 9.0 m.

Pics. 1 ~ 4

The *Shinai* is held at the side in the left hand. Both people stand at the usual distance (see above) and lower themselves into formal kneeling posture.

Pics. 5 ~ 9

Draw the sword with the right hand and lay it on the floor in front of you.





Pics. 10 ~ 12

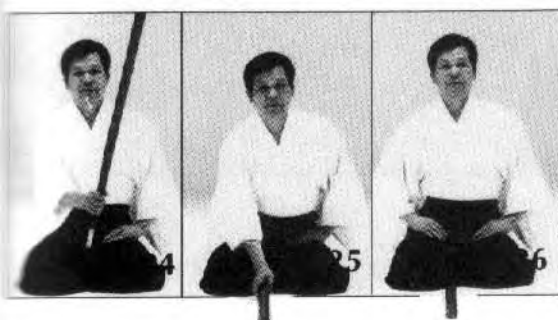
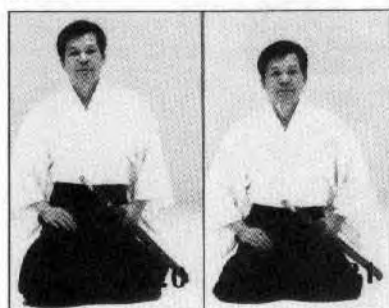
Lightly clasp both hands with the thumb nails resting lightly against the pads of the middle fingers. Lightly rest the nails of the four fingers (index to little) on the floor by your knees and direct the eyes at a point around your opponent's knees.



Pics. 13 ~ 17

Pick up the sword with both hands and stand, raising the right knee first. Pics. 13 ~ 17 Pick up the sword with both hands and stand, raising the right knee first.

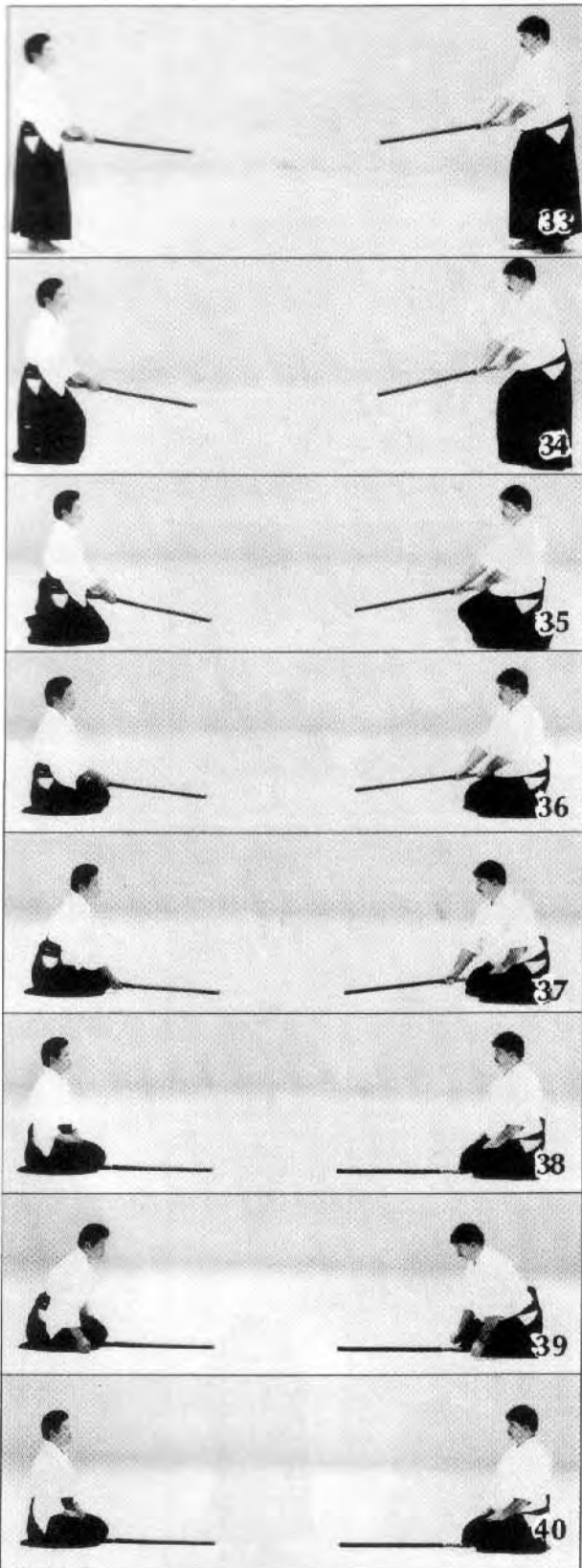




Pics. 18 ~ 32

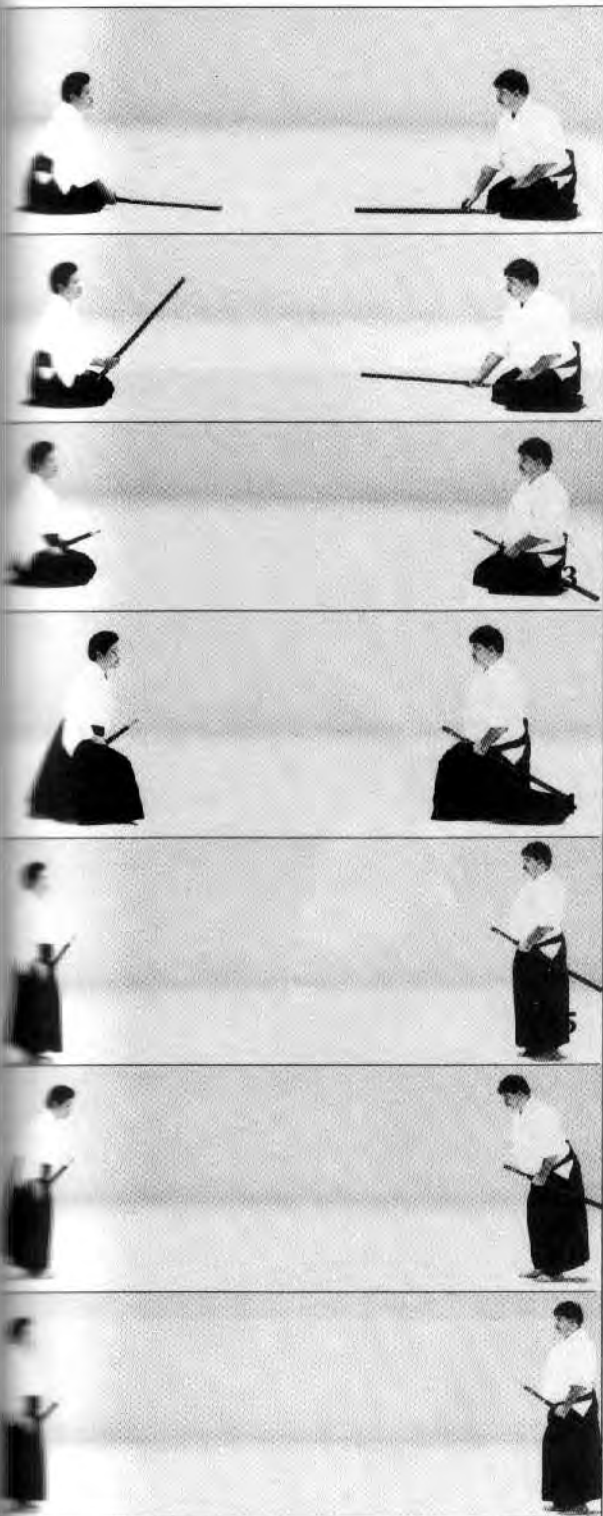
Front view of pics. 1-17





Pics. 33 ~ 38

Move into the formal kneeling posture holding the sword with both hands. Place the sword directly in front of yourself with the right hand. The sword should be pointing directly at your opponent.



Pics. 39 ~ 43

Rest both hands lightly on the floor by the knees, as before, lowering the eyes to the opponent's knees; then pick up the sword with the right hand and pass it to the left.

Pics. 44 ~ 47

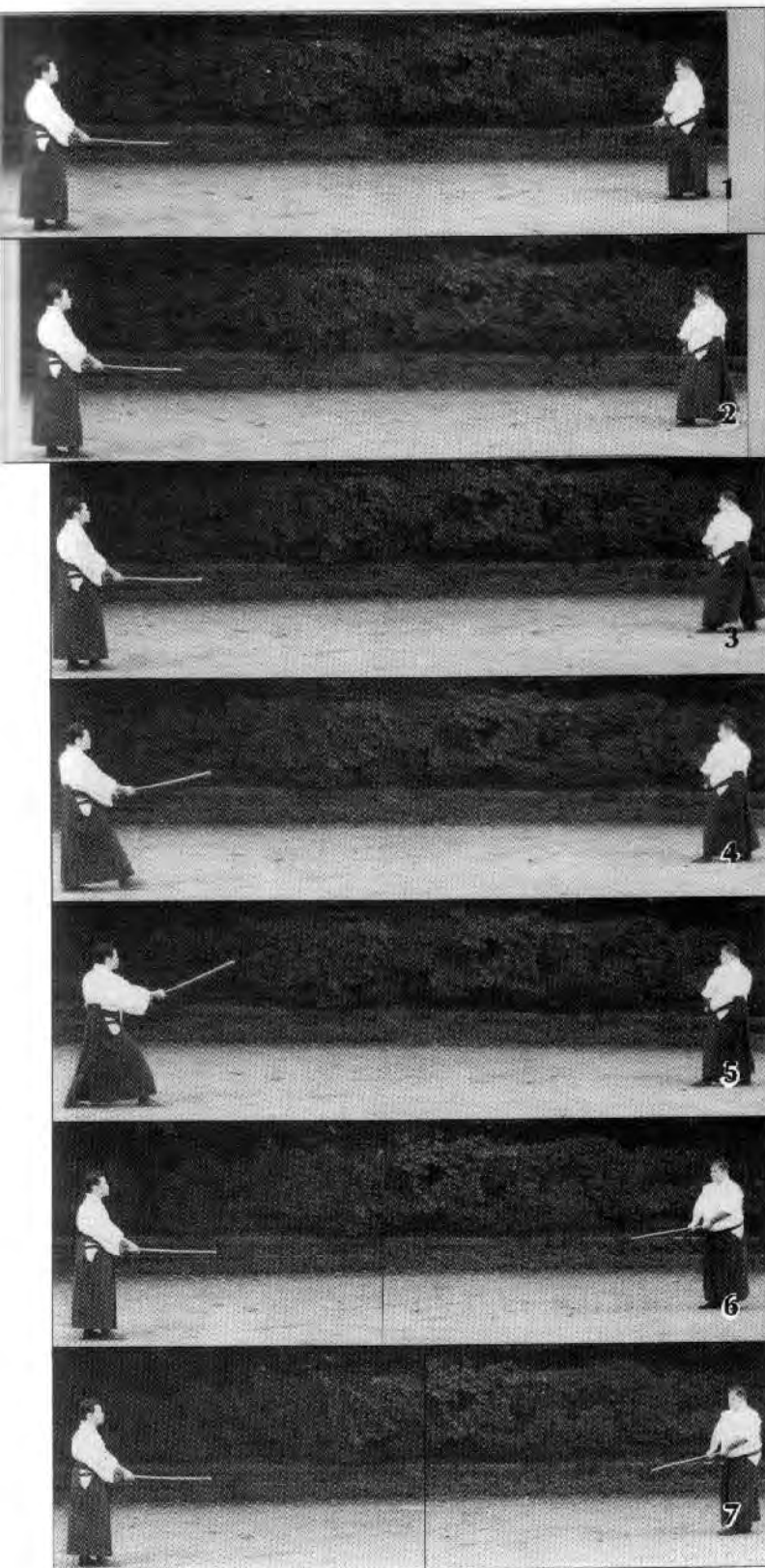
Stand raising the right knee first. Take one step back on the left foot, drawing up the right, and bow.

▷ Pics. 33 ~ 47 illustrate the bow performed at the end of practice.

6. *Den-i* (Rankings)

Rankings represent the various stages in one's progress and, in most martial arts today, these are expressed in *Dan* or *Kyu* grades. However, in Shinkage-ryu, the following rankings are used and each requires the attainment of certain standards and the acquisition of certain techniques before they are awarded.

1. *Omote* 2. *O-marobashi* 3. *Ko-marobashi*
4. *Tengu-sho* 5. *Tengu-sho-oku* 6. *Kari-mokuroku* 7. *Mokuroku* 8. *Gaiden* 9. *Naiden* 10. *Kaiden*



□Naiden-kei-no-tachi

1. Itto-ryodan

Pic. 1

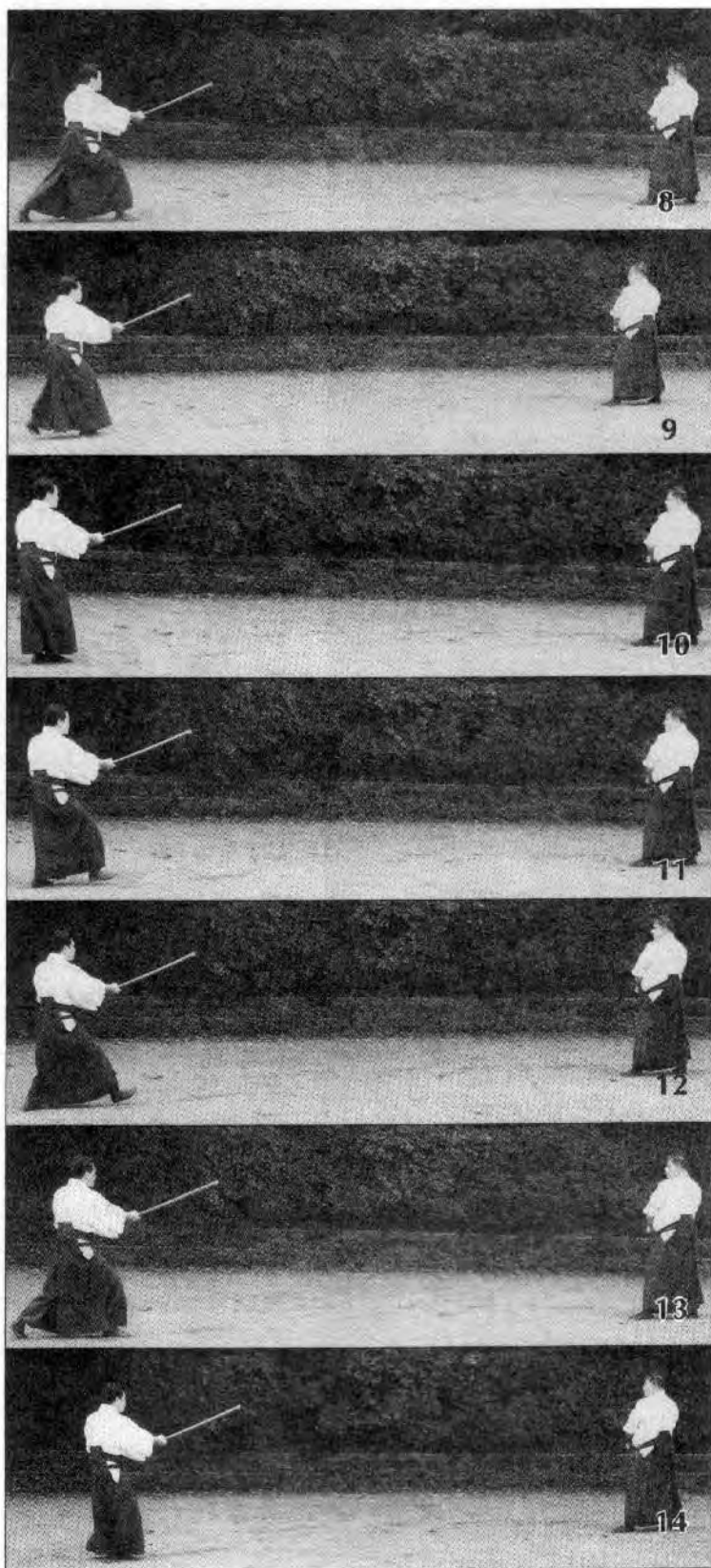
Shidachi, Uchidachi : face each other holding their *Shinai* in *Mukei*. (Pic. 1)

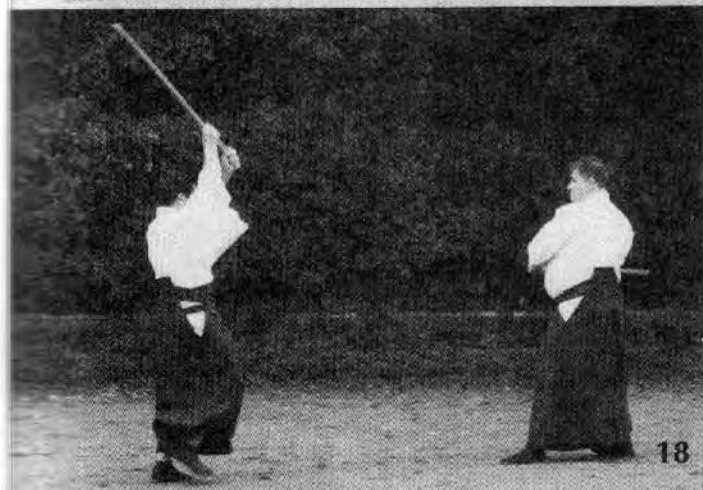
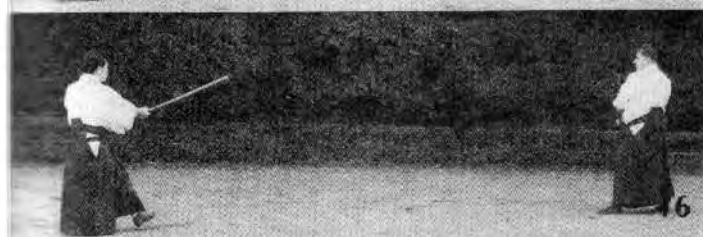
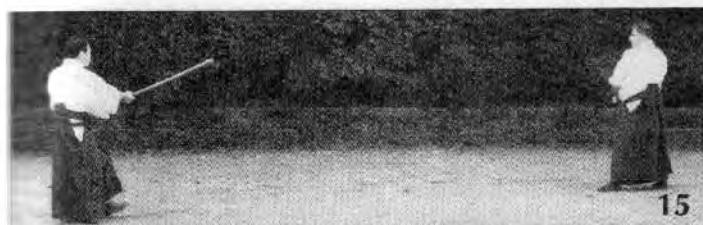
Pic. 2 - 5

Shidachi : advances his left foot slightly on an imaginary line extending from *Uchidachi*'s centre and draws back his right foot and the *Shinai* in a large movement, adopting the posture known as *Sha*.

Pic. 6 - 18

Uchidachi : advances from his right foot, holding his *Shinai* in low *Seigan*, the blade aligned with a line down *Shidachi*'s left arm to the butt of the hilt of the *Shinai*. (This is to avoid an upper swinging cut from *Shidachi*'s left hand.) *Uchidachi* now raises his *Shinai* into *Raito* and cuts down at *Shidachi*'s left shoulder.







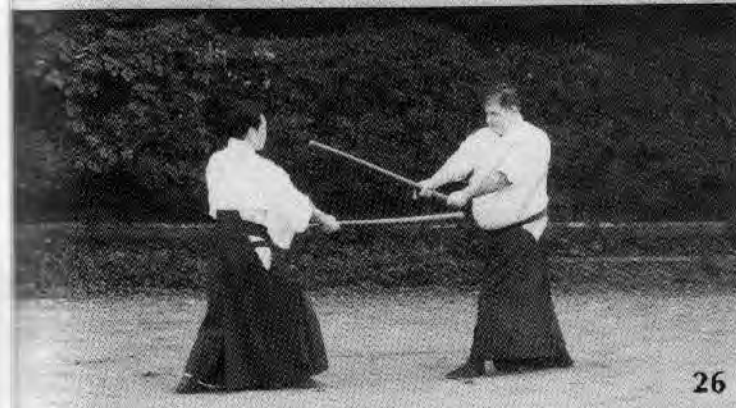
Pic. 19 - 23

Shidachi : turning to face **Uchidachi** directly, raises his **Shinai** and cuts straight down in time with **Uchidachi**'s attack, advancing on his left foot as he does so.



Pic. 24 - 26

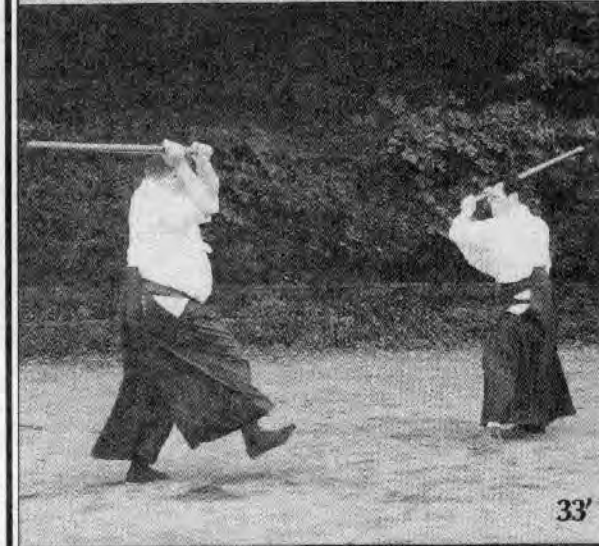
Shidachi : then advances further on the left foot, forcing *Uchidachi* to retreat.





Pic. 27 - 31

Uchidachi : withdraws on the left foot. he then takes a large step out to his right back corner, raising his *Shinai* into *Hasso*.





Pic. 32 - 35, 32' - 35'

Shidachi : raises the *Shinai* into high *Seigan* and, stepping forward on his right foot, cuts at *Uchidachi* down a line extending from the back of his head to his left shoulder, maintaining focus on *Uchidachi* after completion of the movement. (*Zanshin*).

Pic. 36 - 42

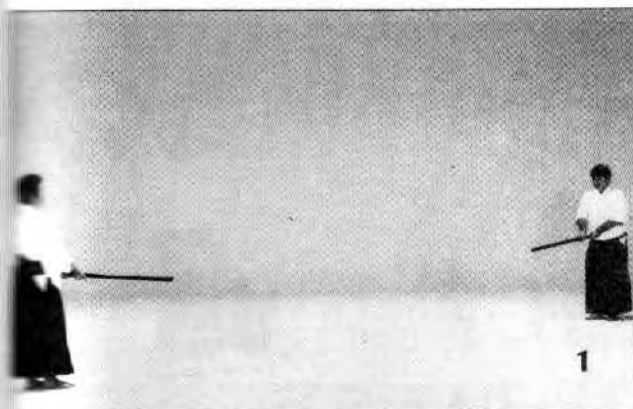
Uchidachi : retreats from his right foot.

Shidachi : retreats from his left foot.

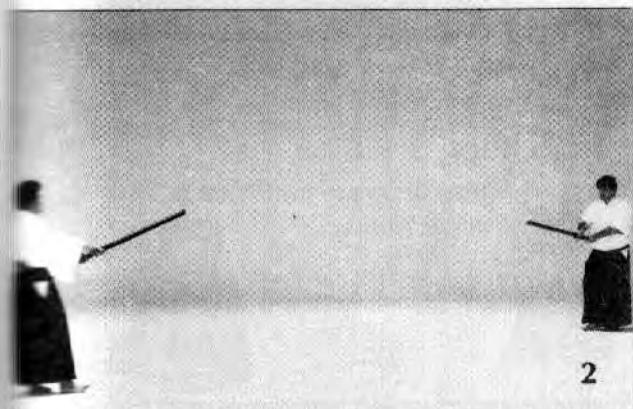
※ The movement illustrated in pics. 32 - 35 is called *Ni-no-kiri* (secondary cut) and is used again in technique 2 "*Zantei-settetsu*" and technique 3 "*Hankai-hanko*" of *Sangakuen-no-tachi*.



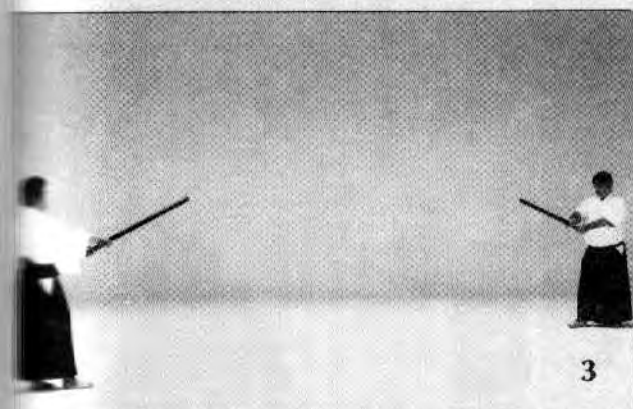




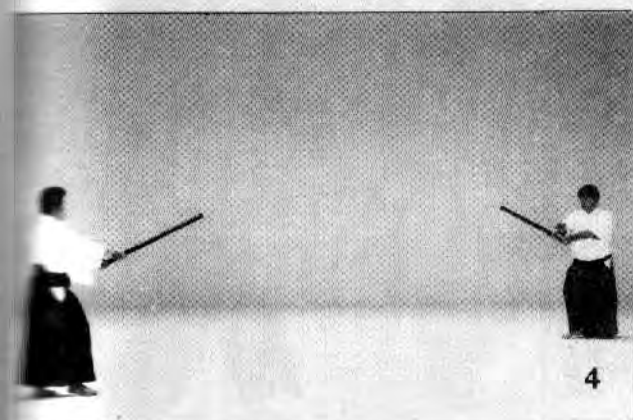
1



2



3



4

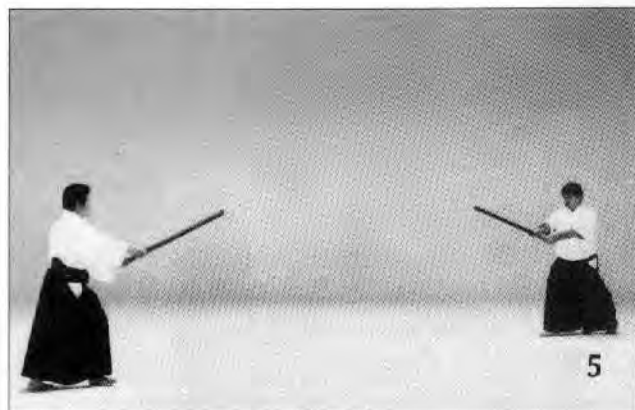
2. Zantei-settetsu

Pics. 1 ~ 3

Uchidachi (attacker) and *Shidachi* (defender) both raise their *shinai* from *mukei* (neutral posture) to *chudan* (middle-level).

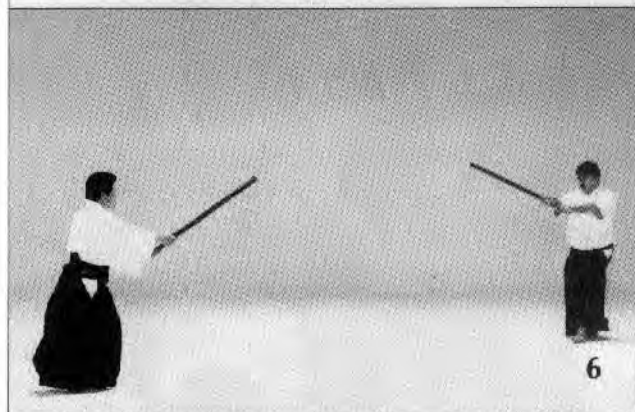
Pics. 4 ~ 6

Shidachi: takes the initiative and shows his intention of cutting the left side of *Uchidachi*'s neck from the posture shown in picture 4 (*Jun-sei*; normal posture) and advances towards *Uchidachi* ("*Mukae*")



Pics. 5 ~ 7

Uchidachi: also advances, attempting to cut *Shidachi*'s left hand.



Pics. 5 ~ 8

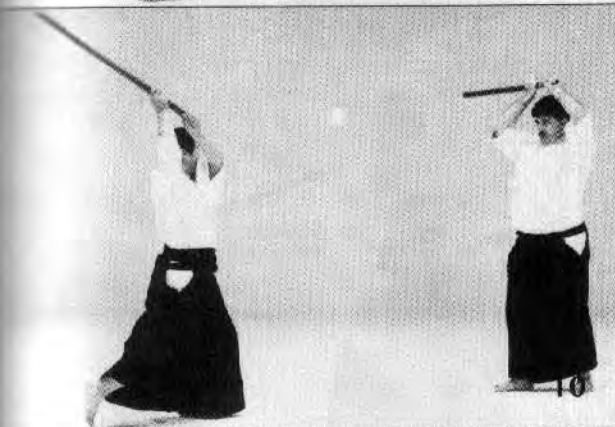
Shidachi: raises his *Shinai* to *Yoko* (lateral) *Raito*.





Pics. 9 ~ 13

Uchidachi: attempts to cut *shidachi*'s right elbow.

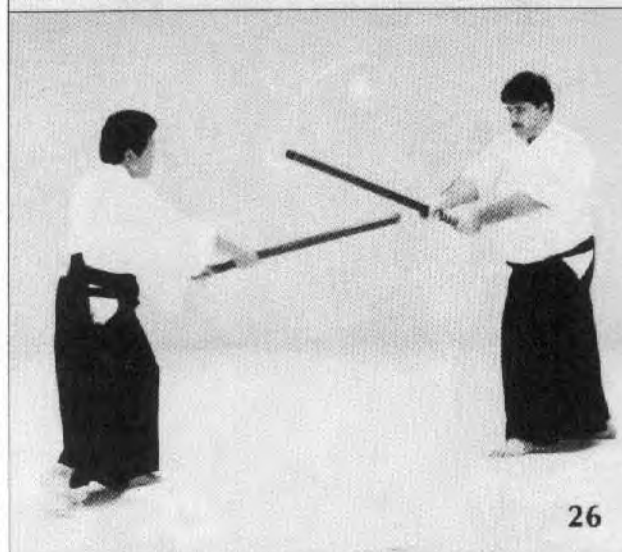


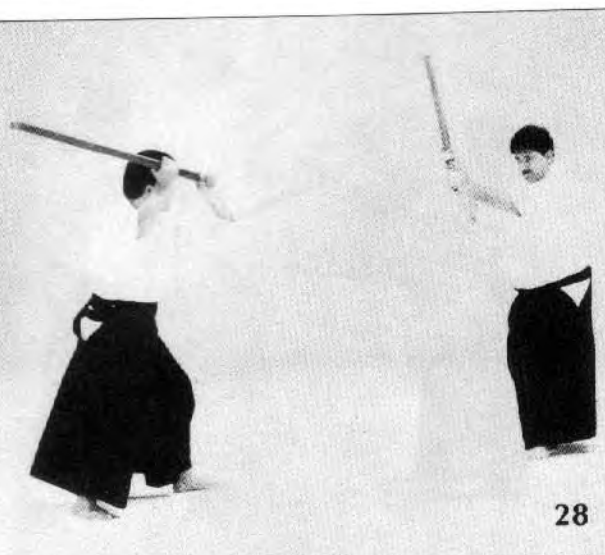
Pics. 10 ~ 23

Shidachi: straightens the *Shinai* over his head and continues the movement by cutting *Uchidachi*'s right forearm. *Shidachi* then draws back his right foot, at the same time turning back his right shoulder. In the finishing posture, *Shidachi* should be controlling *Uchidachi*'s *Shinai* at the same keeping the tip of his *Shinai* directed at *Uchidachi*'s throat.







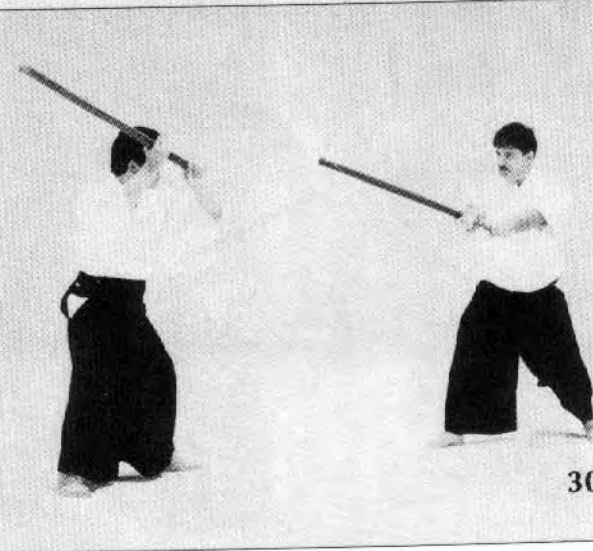
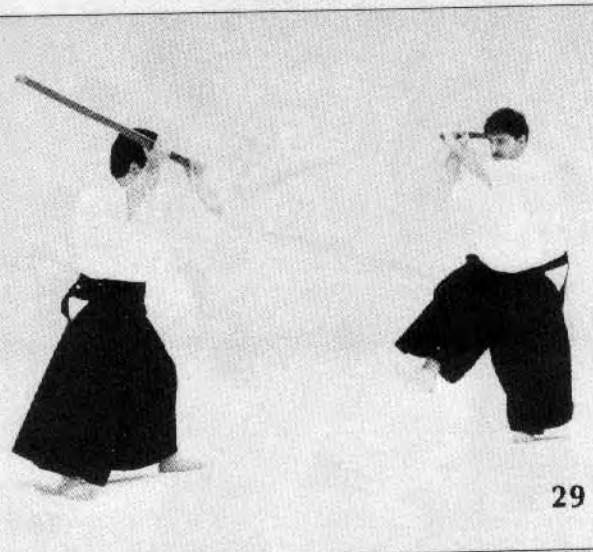


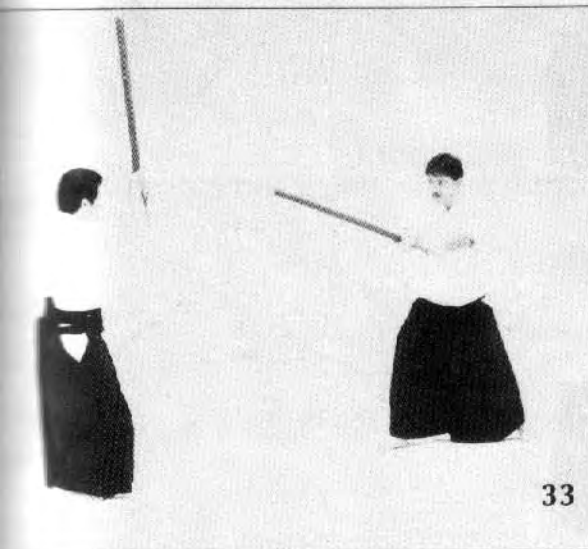
Pics. 24 ~ 28

Uchidachi: draws back raising his *Shinai* to *Hasso*.

Pics. 28 ~ 32

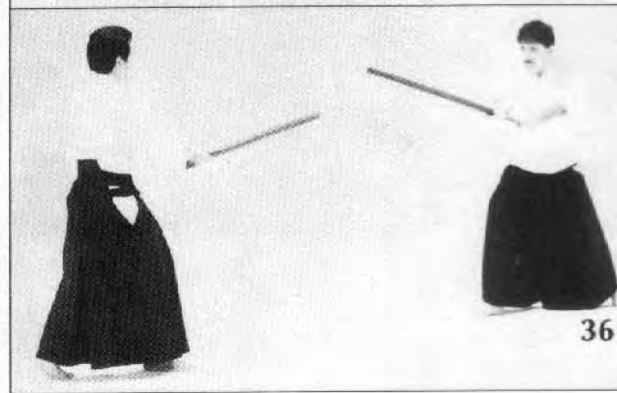
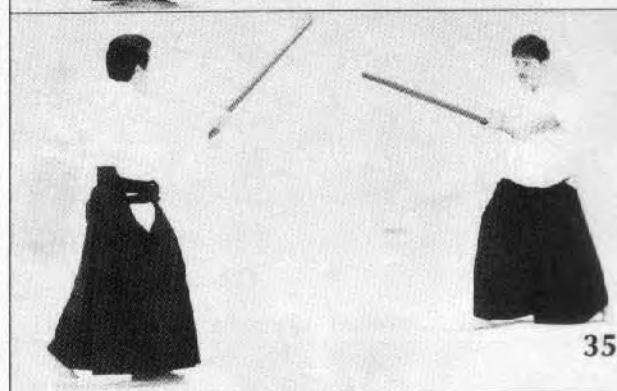
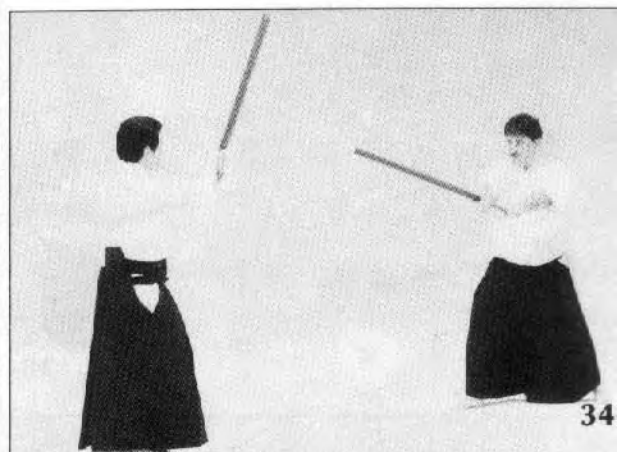
Shidachi: executes *Ni-no-kiri* (secondary cut) exactly as for *Itto-ryodan* (form one).

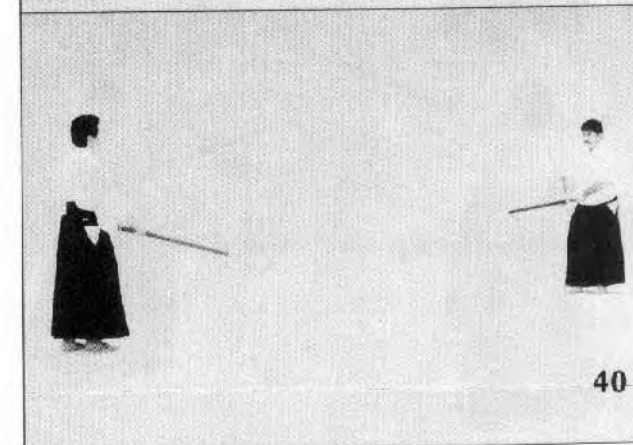
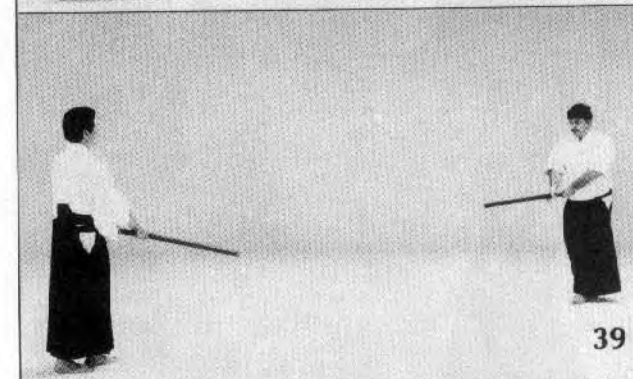
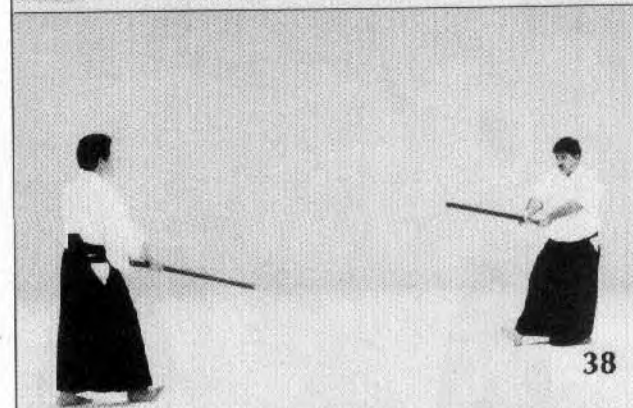
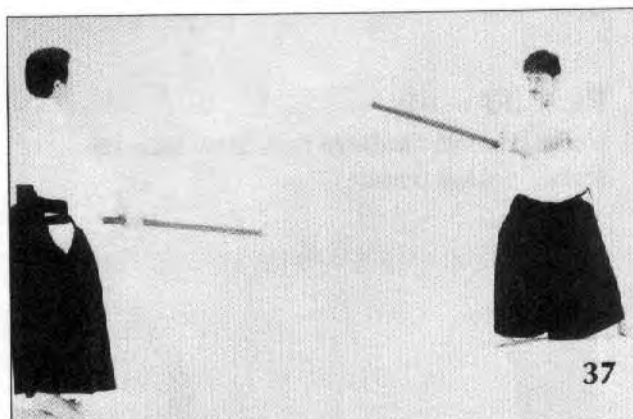




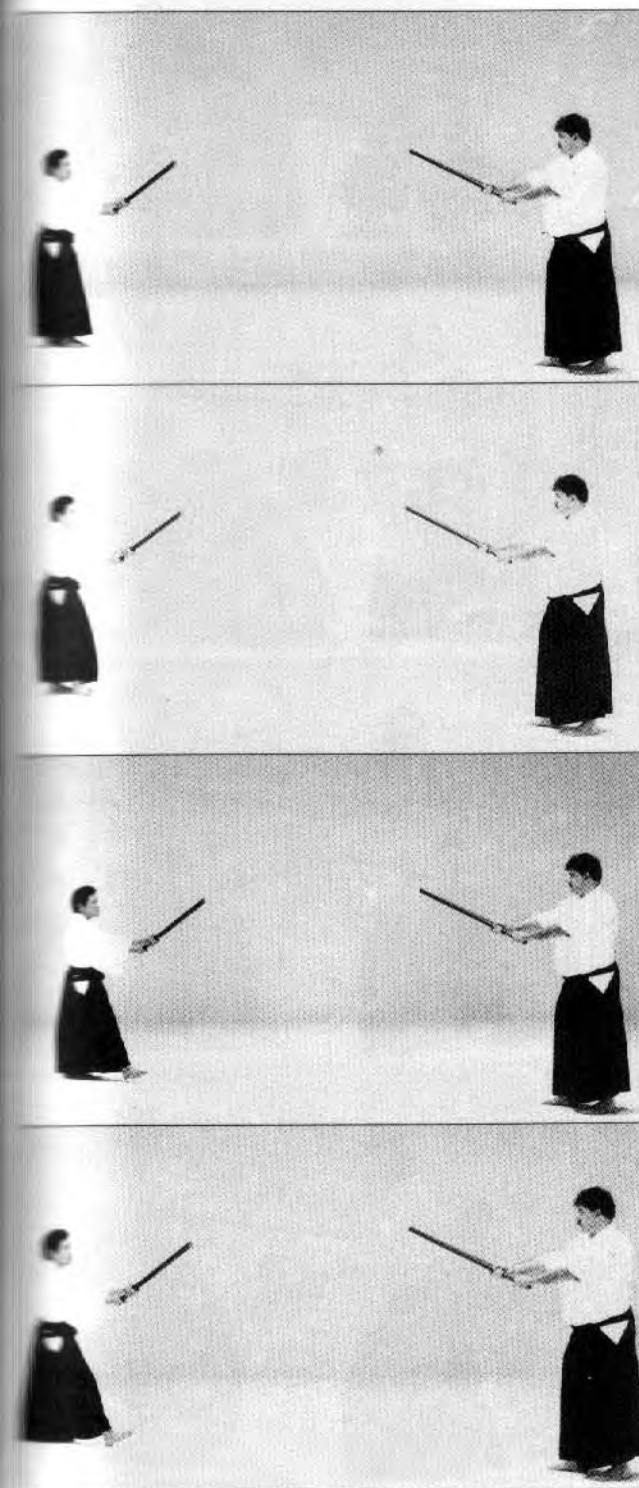
Pics. 33 ~ 40

Uchidachi and *Shidachi* both draw back into *Mukei* (neutral posture).





3. Hankai-hanko

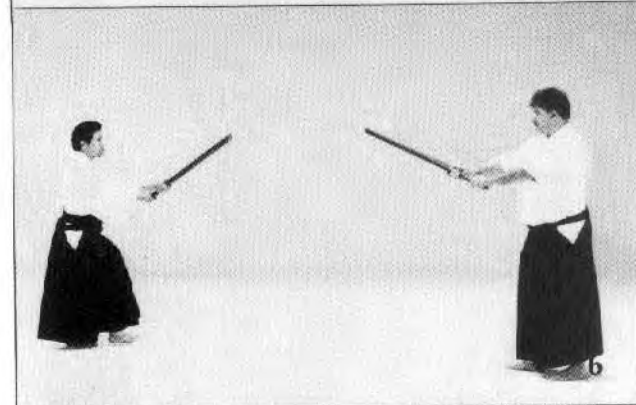
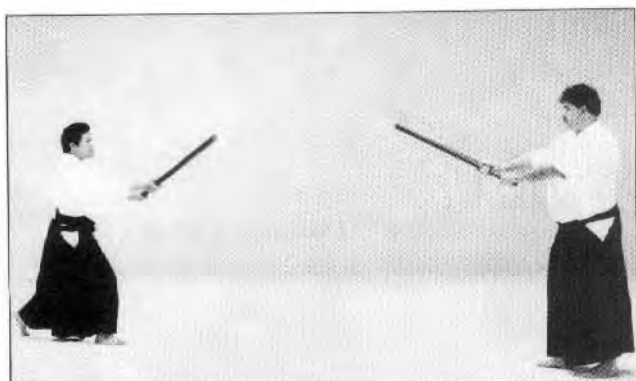


Pic. 1

Uchidachi and *Shidachi* both adopt *Seigan*.

Pics. 3 ~ 10

Uchidachi: advances, maintaining the *Seigan* posture and attempts to cut *Shidachi*'s left hand.



Pics. 10 ~ 19

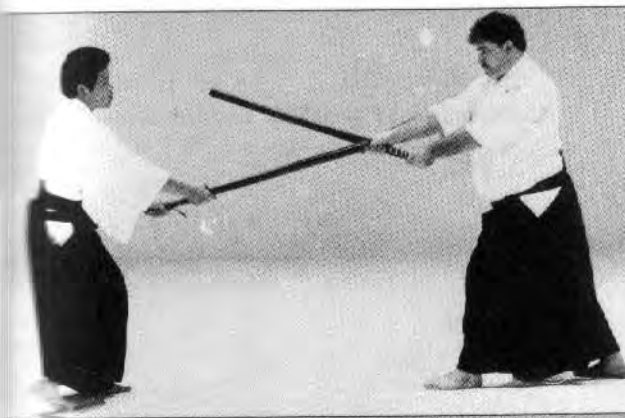
Shidachi: at the same time as moving his left hand out of the line of *Uchidachi*'s attack, advances his right foot to his right front corner, thrusting the tip of his *Shinai* at *Uchidachi*'s throat. At the end of the movement, *Shidachi* advances his left foot.





Pics. 20 ~ 24

Uchidachi: raises his *Shinai* to *Hasso*.



Pics. 24 ~ 28

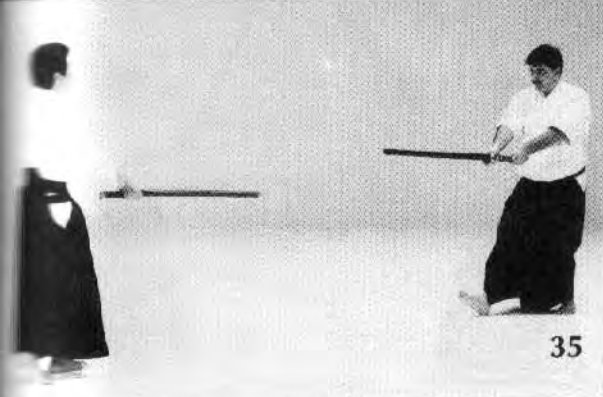
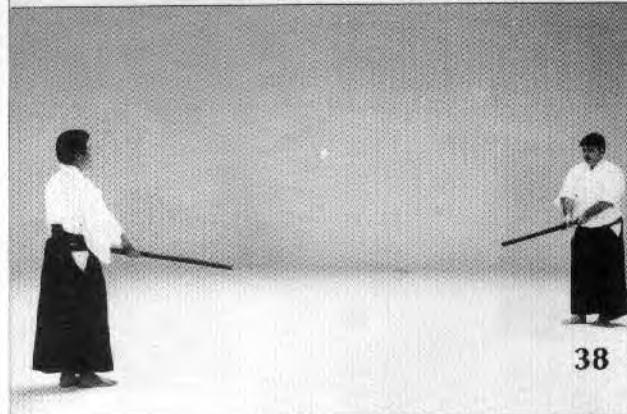
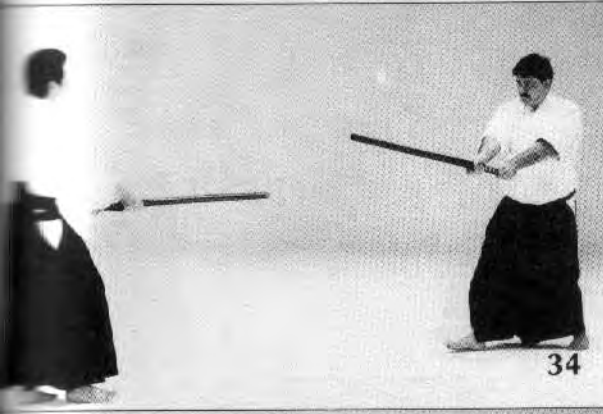
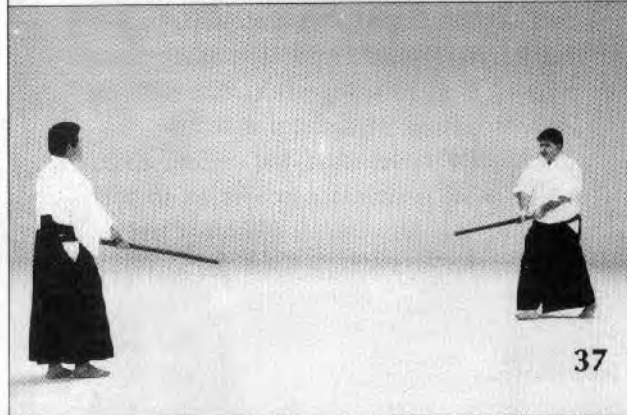
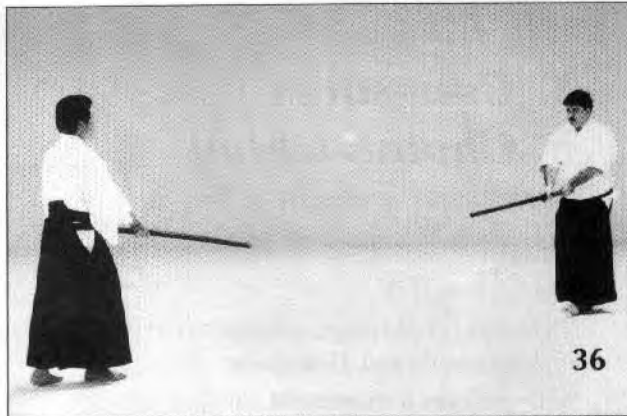
Shidachi: performs *Ni-no-kiri*, as before.



Pics. 29 ~ 38

Uchidachi and *Shidachi* both draw back in *Mukei* (neutral posture).





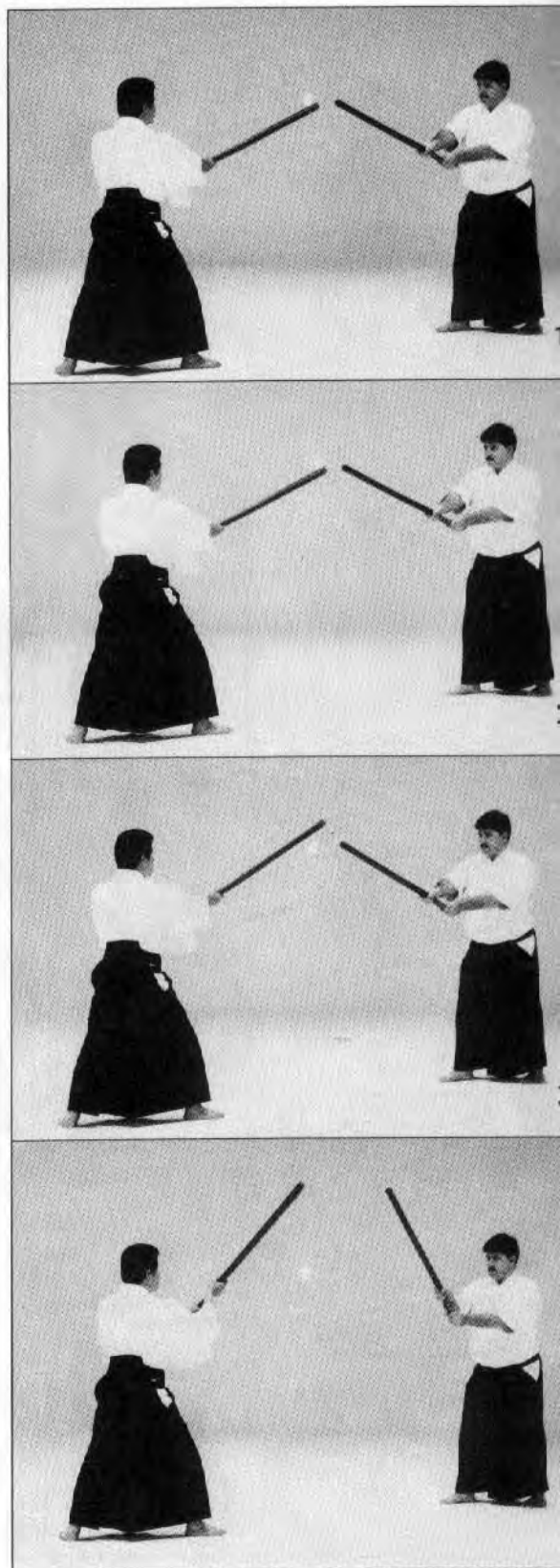
4. *Usen-saten*

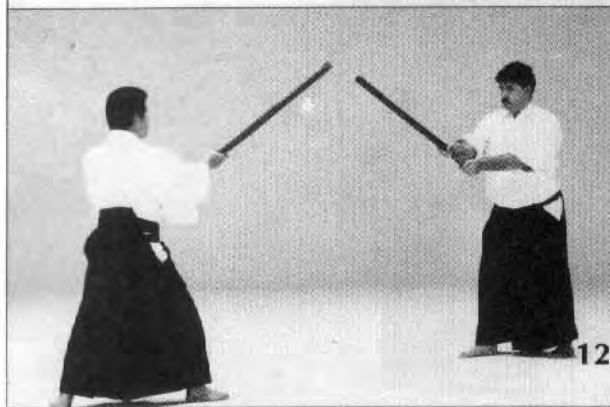
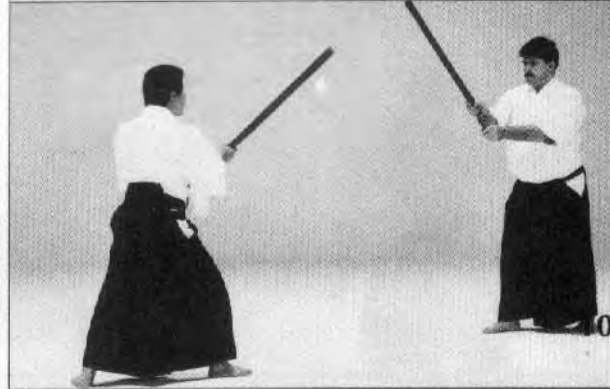
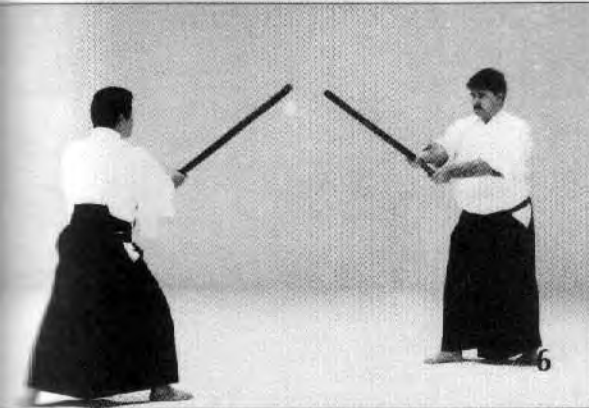
5. *Chotan-ichimi*

Performed without a break.

Pics. 1 ~ 14

Shidachi (in *Massugu-chudan* (straight middle level)) and *Uchidachi* (in *Seigan*) both perform a movement called *Aya-oki*. *Shidachi* performs a slow vertical cutting movement (without making contact with *Uchidachi*'s *Shinai*) in time with his own breathing. *Uchidachi* matches *Shidachi*'s movements, but cutting diagonally, as he is standing in *Seigan*. In performing this movement, *Shidachi* and *Uchidachi* are seeking weak points in each other.

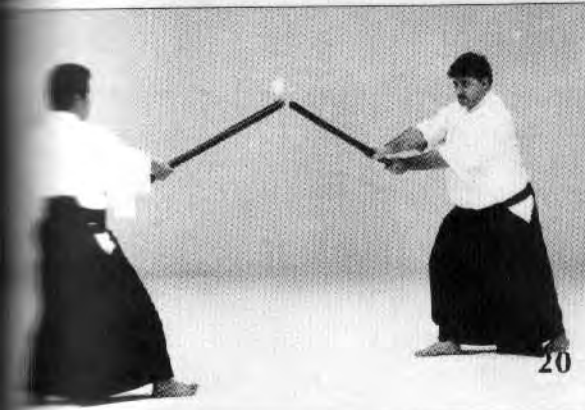


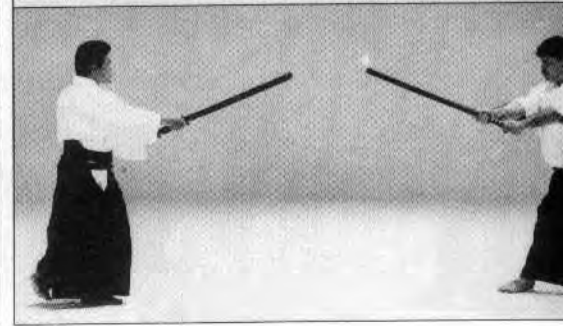
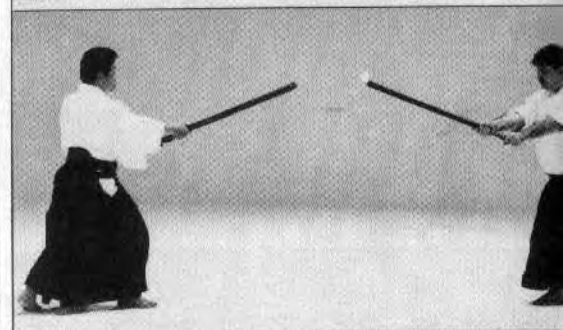
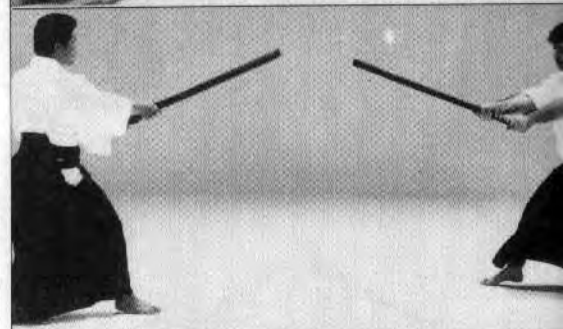
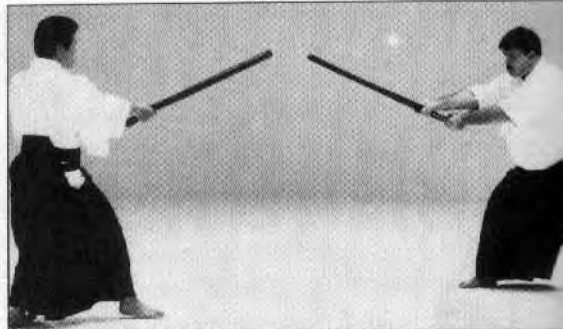
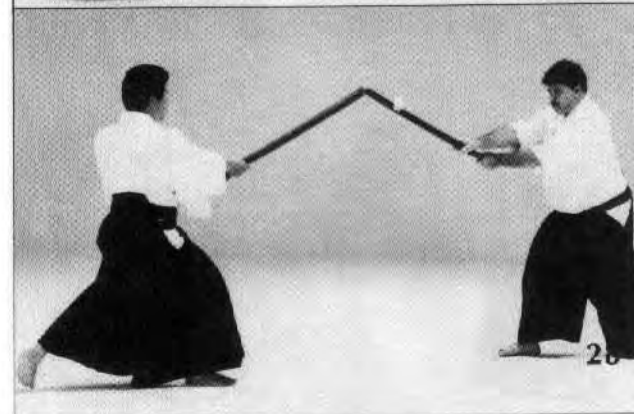
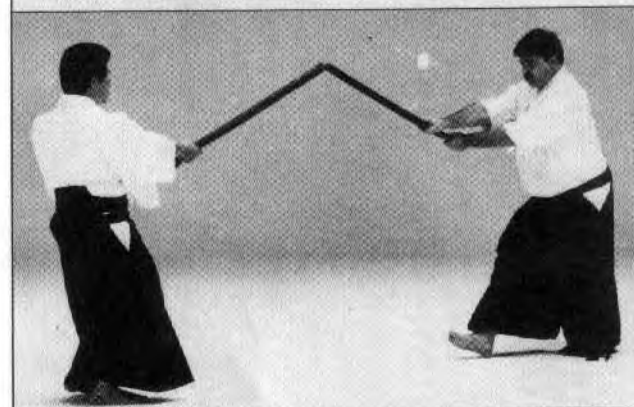
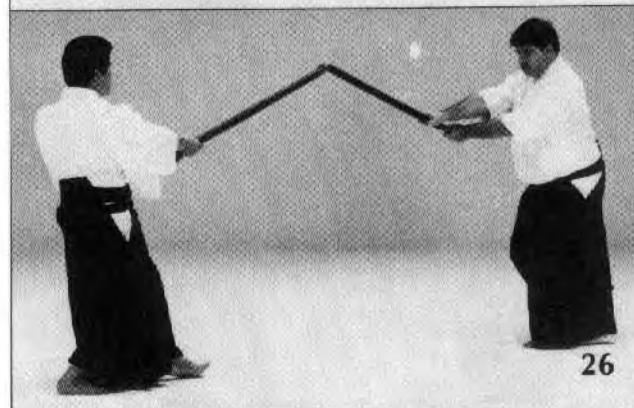
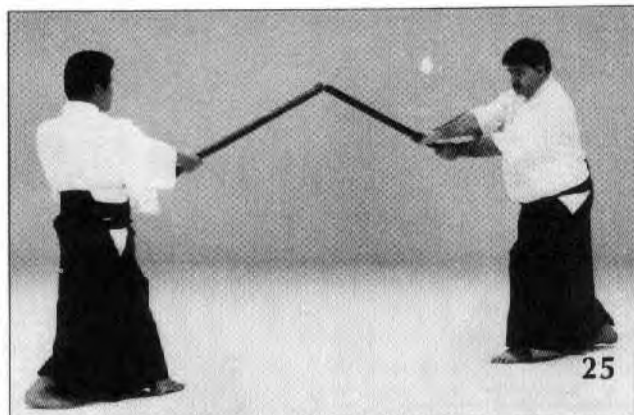


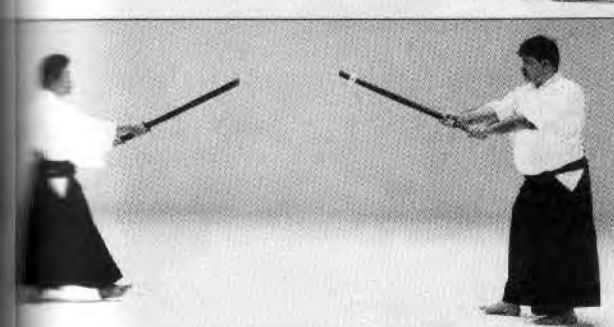
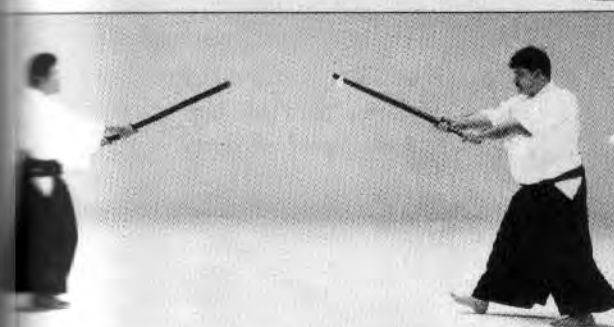
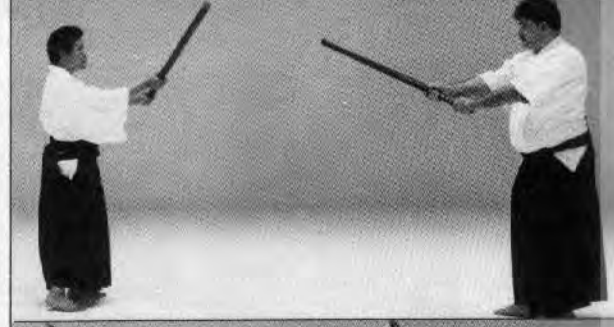
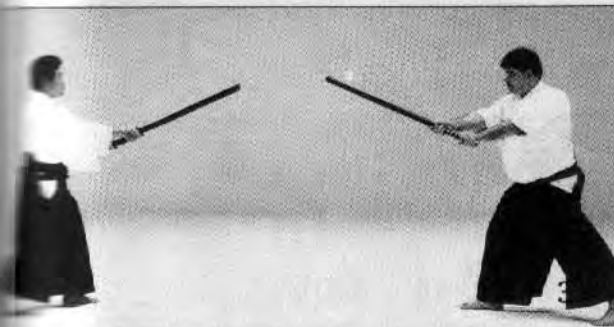
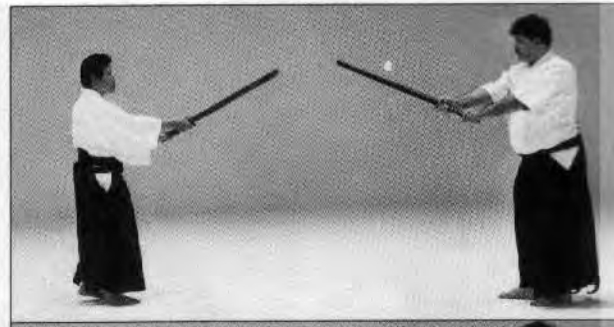
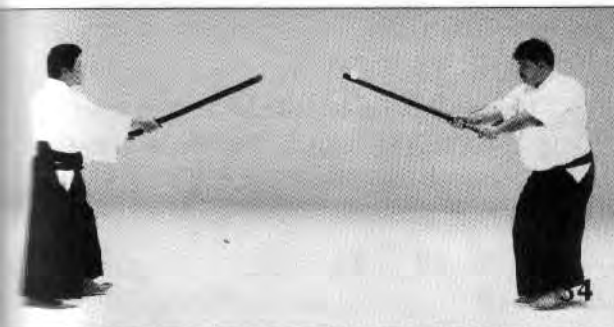


Pics. 15 ~ 39

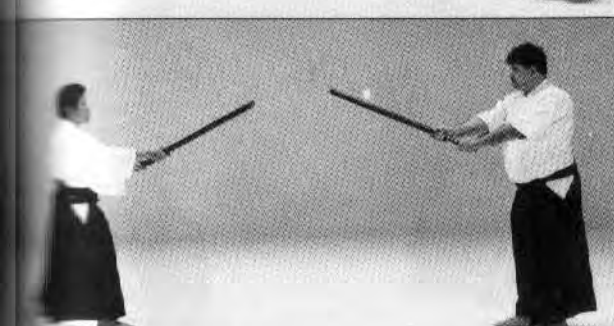
Shidachi : after the third cut, reverses his *Shinai* and attacks the right side of *Uchidachi*'s neck, advancing three paces moving from the right foot first. After the third pace, *Shidachi* steps out to his left rear on his left foot and begins to retreat, adopting *Jun* (normal) *Seigan* as he does so.







42



43

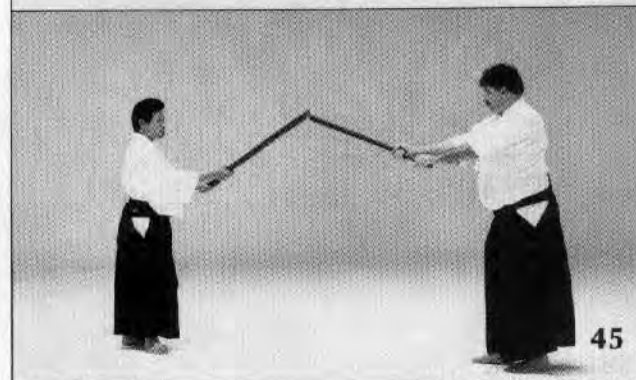


Pics. 30 ~ 39

Uchidachi: pursues *Shidachi*, also in *Seigan*, so that both he and *Shidachi* are in *Seigan* (*Ai-seigan*).

Pics. 40 ~ 45

Once again, *Shidachi* and *Uchidachi* perform the *Aya-o-kiru* movement, this time both in *Seigan*.



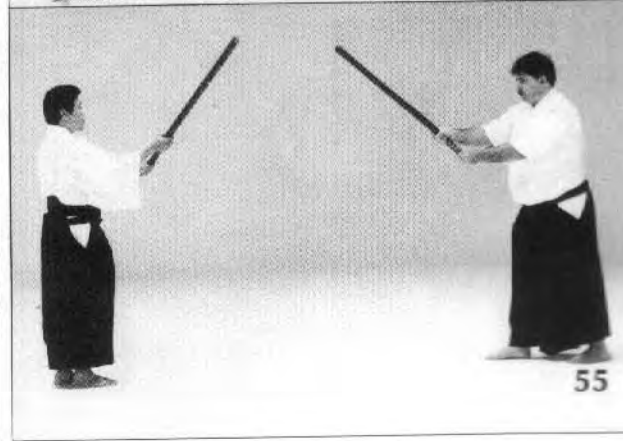
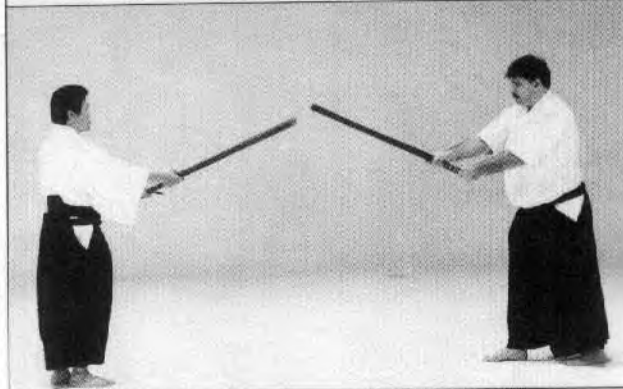
Pics. 46 ~ 48

Uchidachi : attempts to cut *Shidachi*'s hand.

Pics. 46 ~ 50

Shidachi : avoids *Uchidachi*'s cut by raising his *Shinai* to *Raito*, moving his right foot to his right front corner as he does so. Turning his body and bringing his left foot, he cuts *Uchidachi*'s head.





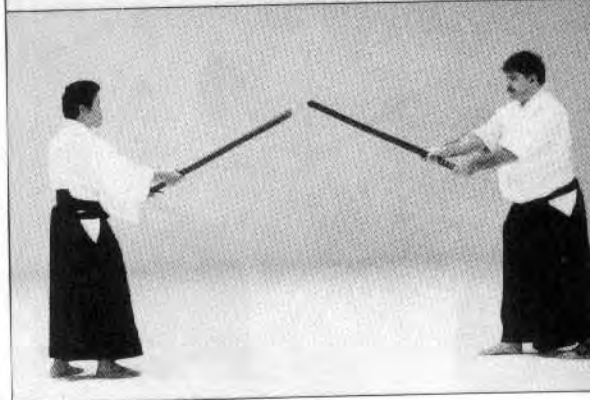
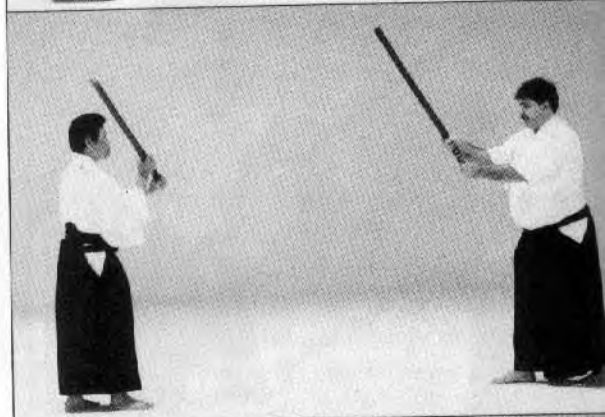
Pics. 51 ~ 54

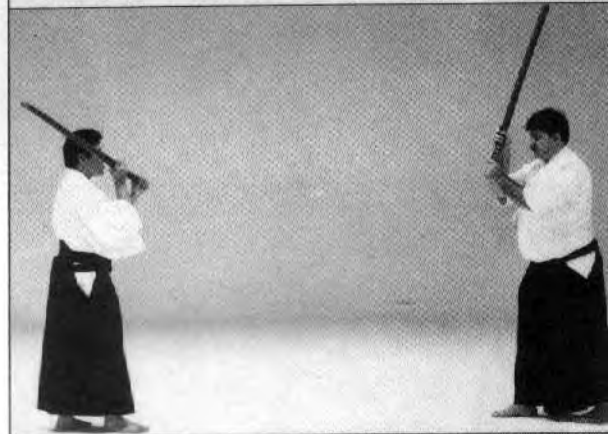
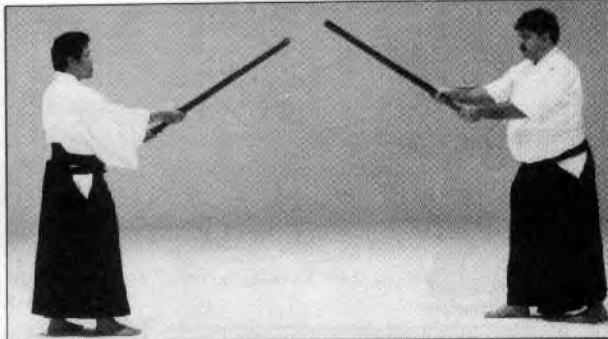
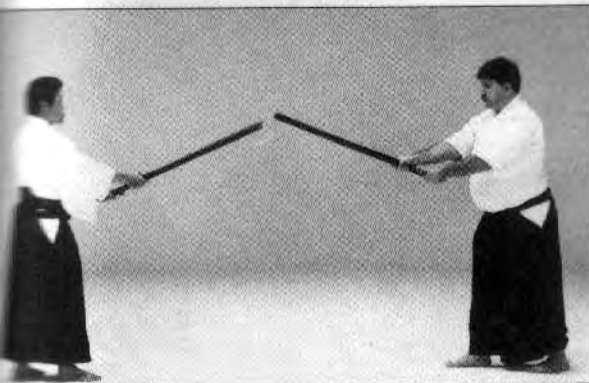
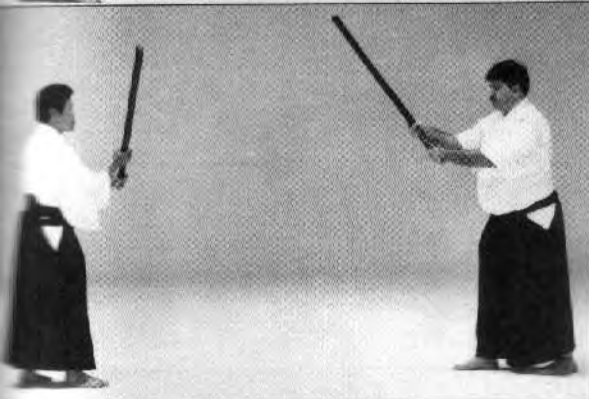
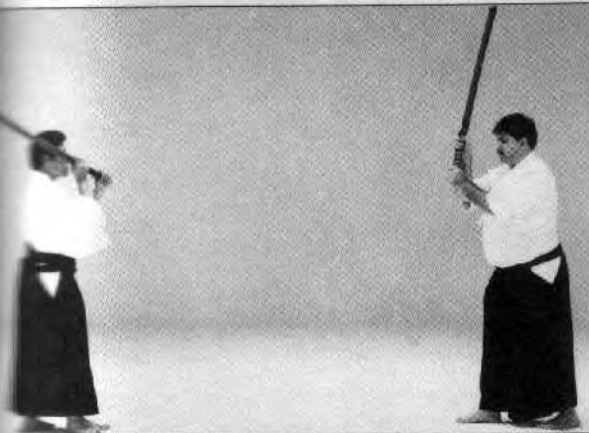
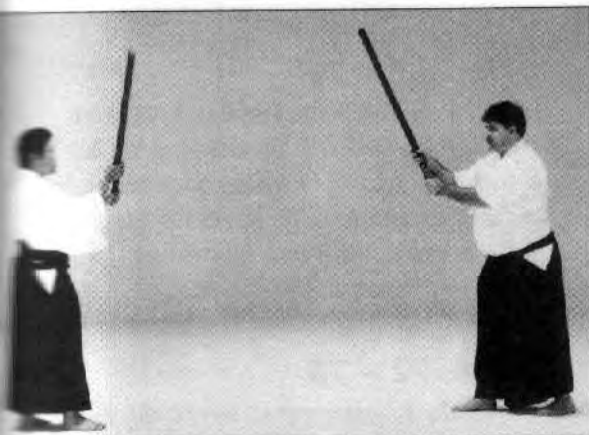
Shidachi and *Uchidachi* both draw back.

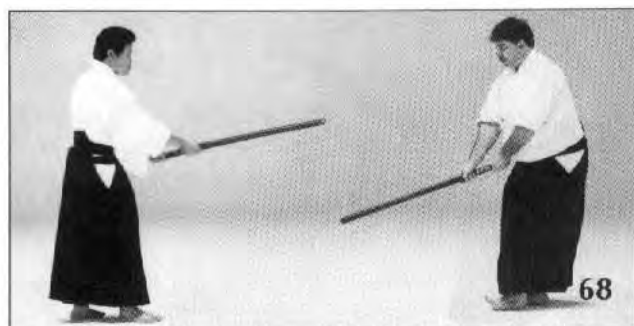
☉ *This marks the end of form 4 (*Usen-saten*) and the beginning of form 5 (*Chotan-ichimi*).

Pics. 55 ~ 66

Uchidachi (in *Seigan*) and *Shidachi* (in *Massugu Chudan*) both perform the *Aya-o-kiru* movement, as at the beginning of form 4.

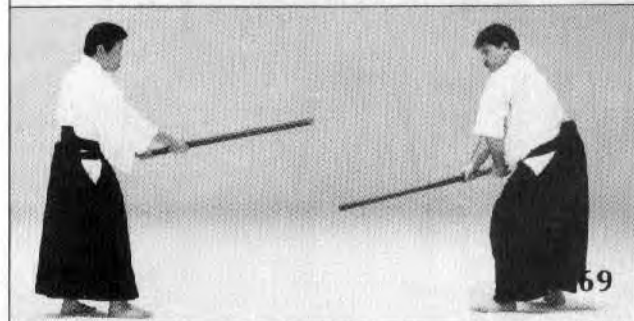






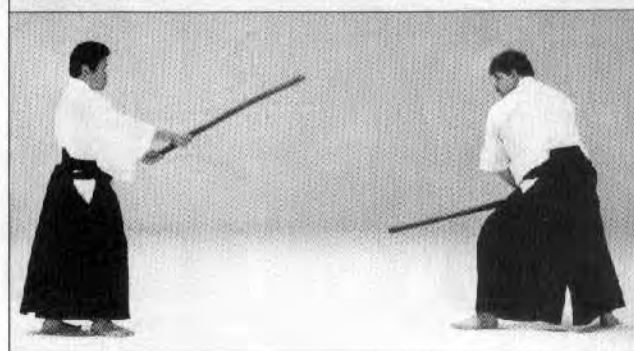
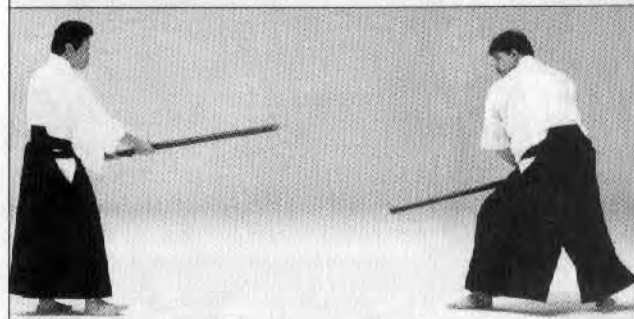
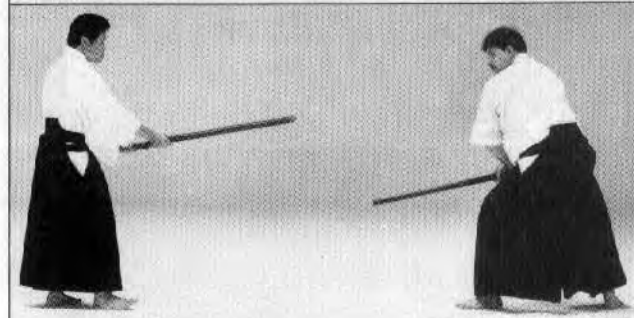
Pics. 67 ~ 71

Shidachi : after the last cut, lowers his *Shinai*, at the same time advancing his left foot half a pace. Drawing back his right shoulder and foot, he holds his *Shinai* in the posture illustrated (known as *Gyaku sha* or *Chotan-ichimi-no-sha*).



Pics. 72 ~ 75

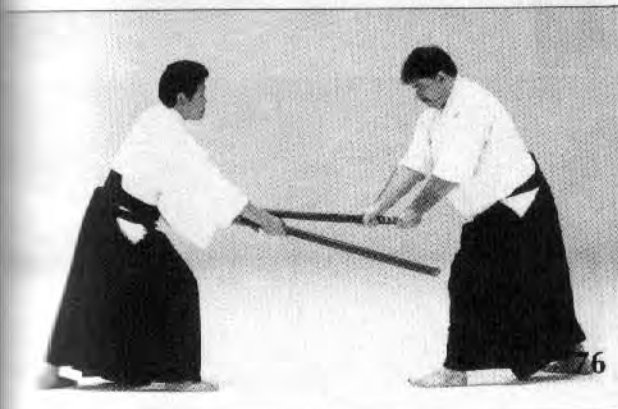
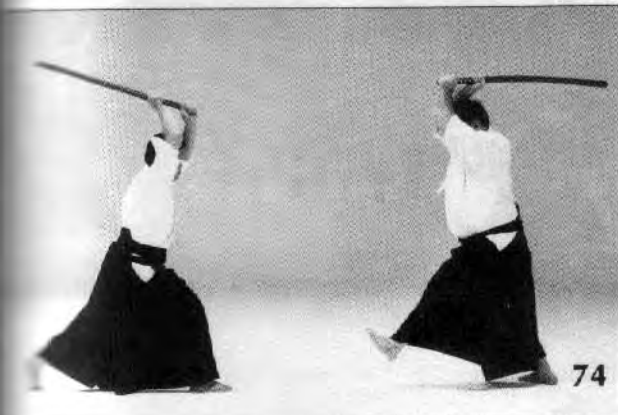
Uchidachi: attempts to cut *Shidachi*'s left shoulder.





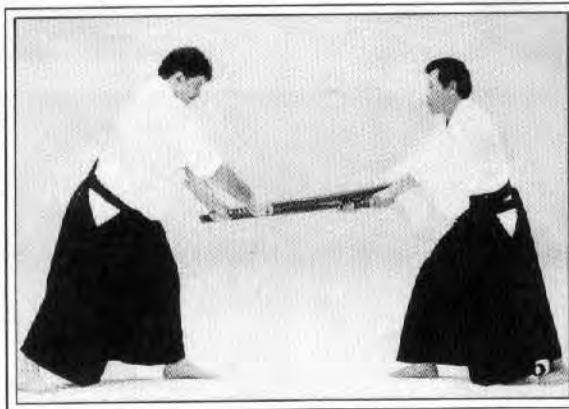
Pics. 73 ~ 76, 76' ※77 ~ 80

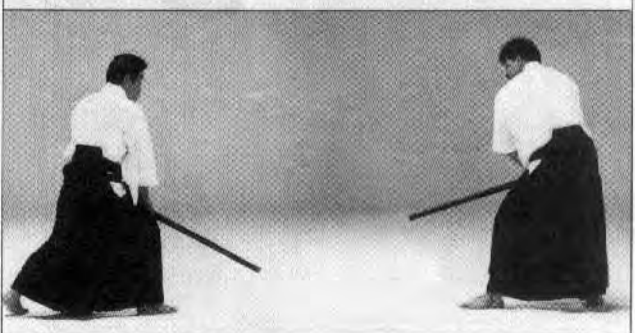
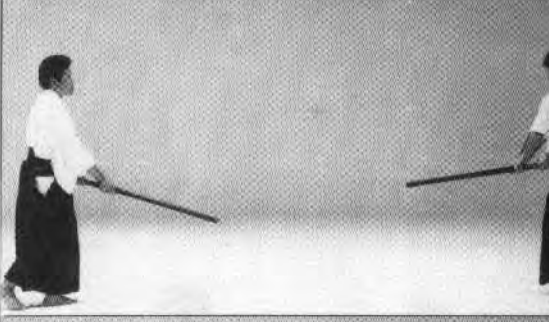
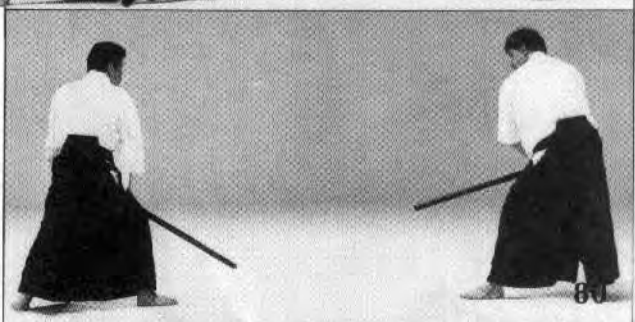
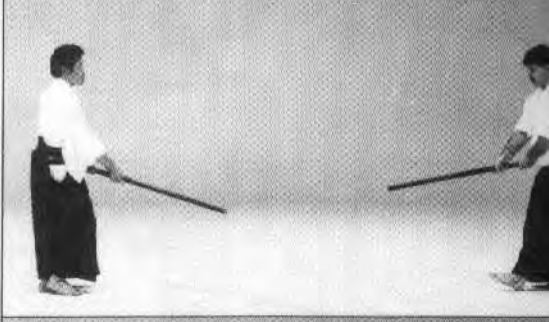
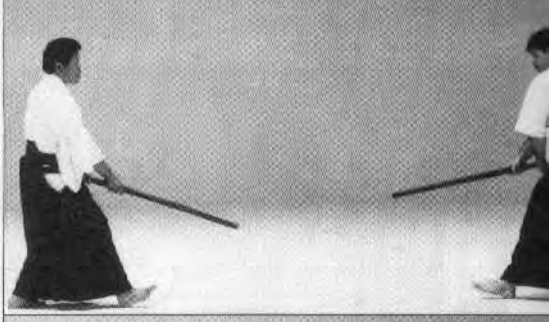
Shidachi : faces *Uchidachi* directly and, stepping forward on his left foot, cuts down in time with *Uchidachi*'s attack, striking *Uchidachi*'s right hand. ※*Shidachi* turns the *Shinai* so that the "blade" is against *Uchidachi*'s wrist and draws it back, cutting the wrist.



Pics. 81 ~ 86

Uchidachi and *Shidachi* both draw back into *Mukei* (neutral posture).





□ Gaiden-kei-no-tachi

1. Hissho

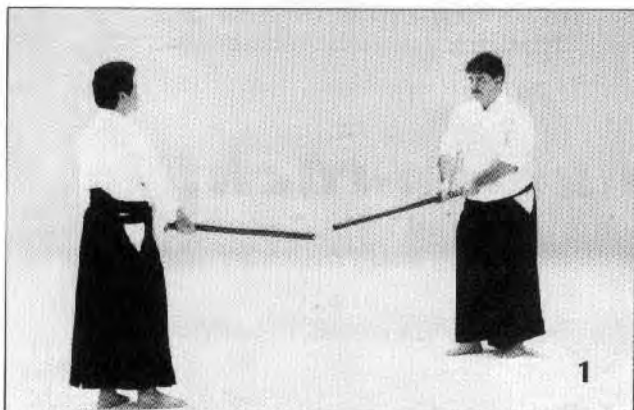
Pics. 1 - 7

Shidachi: standing at the right corner of the practice area, raises his *Shinai* into high *Seigan*,

changing his grip so that the left hand is uppermost.

Pics. 8 - 9

Uchidachi: also assumes high *Seigan*, pointing his *Shinai* directly at the centre of *Shidachi*'s face.



Pics. 10 - 11

Shidachi: advances his right foot a little ahead of his left, pointed slightly to the right front corner. Then, moving forward on his left foot

and showing *Uchidachi* his left side, he cuts at *Uchidachi's* left hand.

Uchidachi: withdraws on his left foot, raising his *Shinai* into *Raito*.



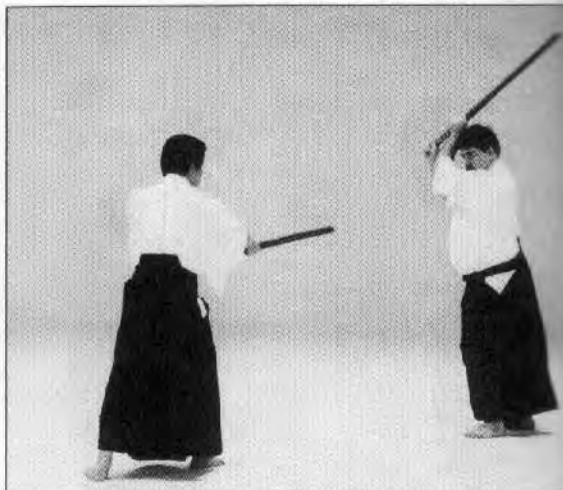
Pic. 12

Shidachi: withdraws on his right foot and draws his *Shinai* in close in *Gedan* (low level).



Pics. 13 - 15

Uchidachi: moves in on his right foot and cuts straight down at *Shidachi*'s right arm.



Pics. 15 - 25

Shidachi: withdraws on his right foot, returning to his original *Jodan* (upper level), then cuts *Uchidachi*'s right hand.



2. Gyaku-fu

Pic. 1

Shidachi: shows *Uchidachi* his left side and

raises his *Shinai* into upper *Hasso*.

Uchidachi: assumes *Massugu-chudan* (direct middle-level position).



Pics. 2 - 13

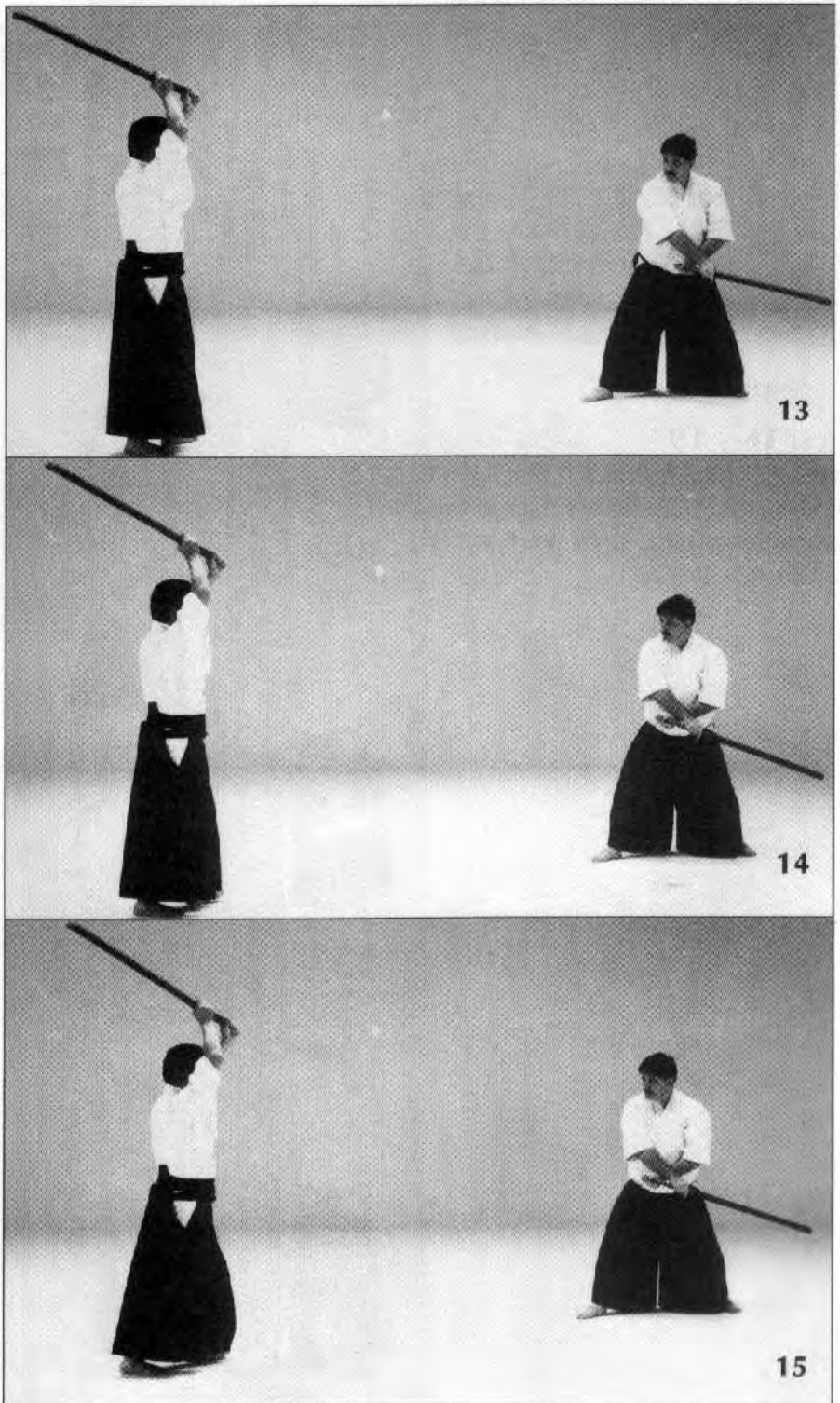
Shidachi: advances one step on his left foot, moves his right foot a little ahead of the left and feints a cut over **Techidachi's Shinai**. At this point, **Techidachi** takes a large step back on his right foot and raises his sword into upper **Raito**. **Shidachi** steps out to his left rear corner, withdrawing into **Gyaku-sha**.





Pics. 14 - 18

Uchidachi: in a large movement with the *Shinai* arcing over *Shidachi*'s head, cuts at *Shidachi*'s head, cuts at *Shidachi*'s right shoulder.



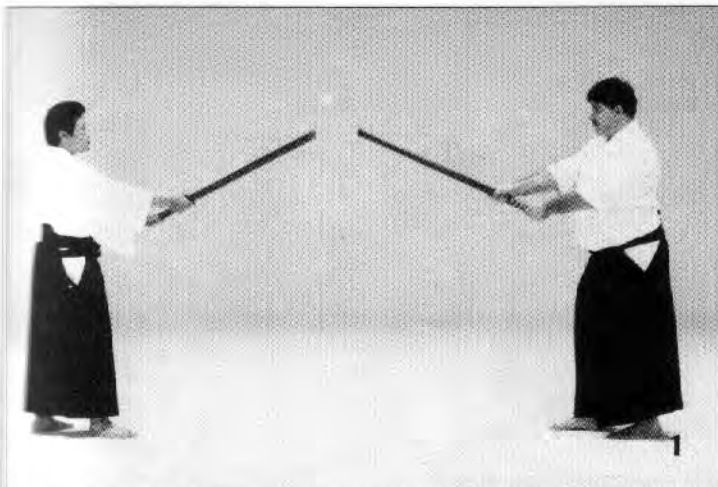


Pics. 16 - 19

Shidachi: bringing the left foot up in front of the right, cuts *Uchidachi*'s right forearm and, opening his posture, bears down against *Uchidachi*'s *Shinai*.



3. Todachi



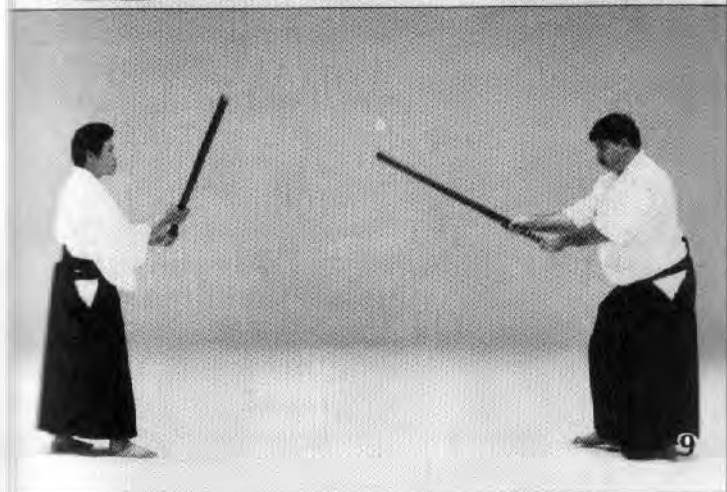
Pics. 1 - 13

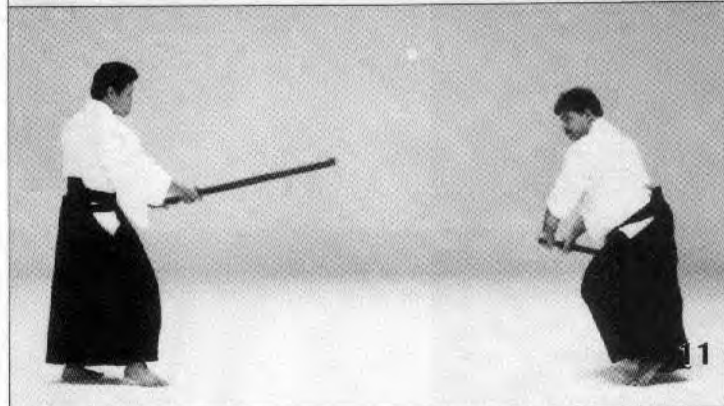
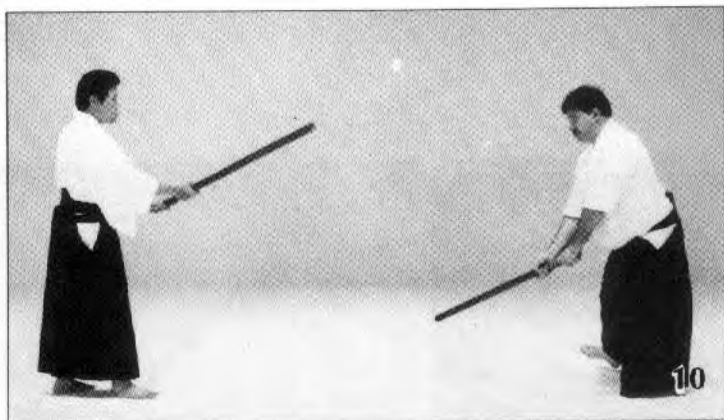
Uchidachi (in *Seigan*) and *Shidachi* (in *Massugu-chudan*) performs the *Aya-o-kiru* movement. (Refer to form 4 of *Sangakuen-no-tachi* for a description.)

Shidachi: breaks the rhythm and drops into the *Todachi-no-sha* posture.









Pics. 13 - 15

Uchidachi: moves into low *Seigan* and cuts down in a line from *Shidachi's* left shoulder to his left forearm (right foot forward.)

Pics. 15 - 20

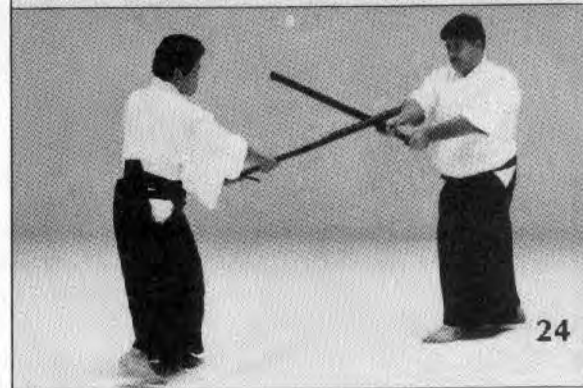
Shidachi: swings his *Shinai* from the low posture in an arc in front of his right shoulder cutting down against the hilt of *Uchidachi's* *Shinai* (although there is actually no hilt on the *Shinai*) and both of *Uchidachi's* hands. (*Kuneri-uchi*).

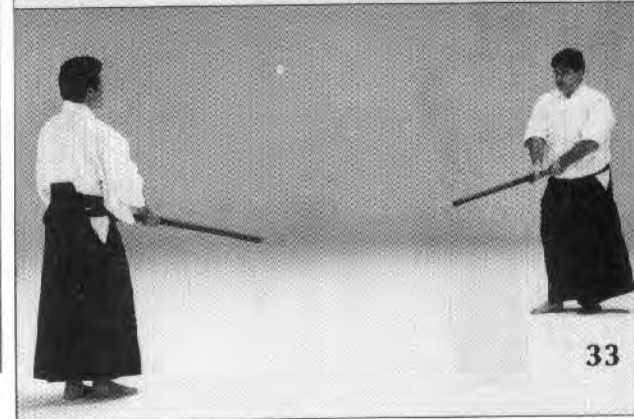


Pics. 21 - 33

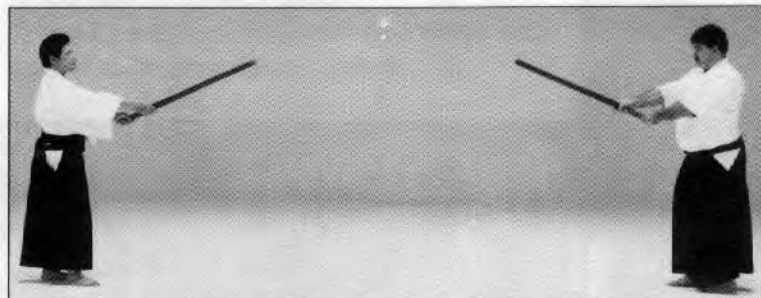
Uchidachi: draws back from his back foot, raising his *Shinai* into *Hasso*.

Shidachi: executes *Ni-no-kiri* (secondary cut) exactly as in *Sangakuen-no-tachi*.



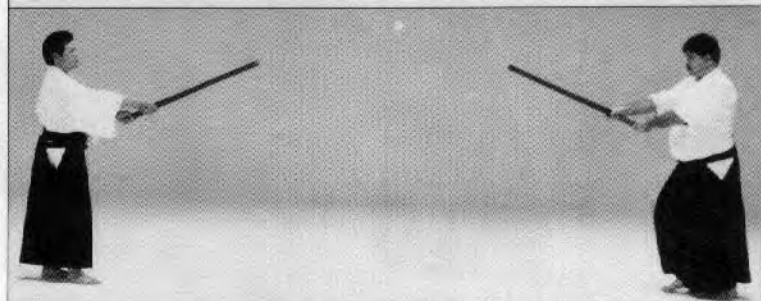


4. Ka-boku



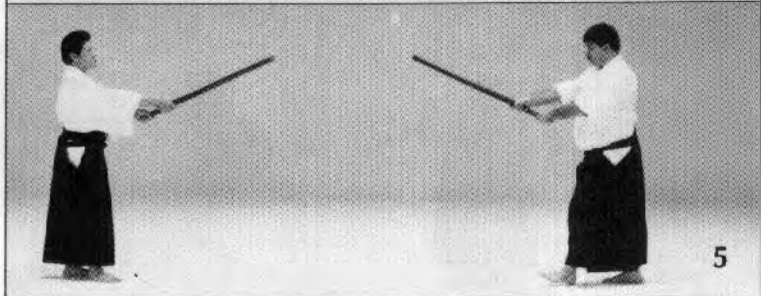
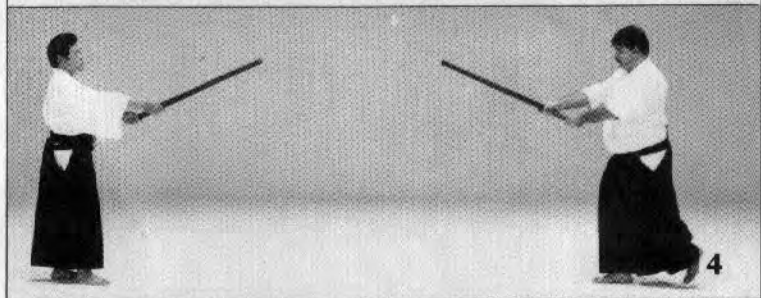
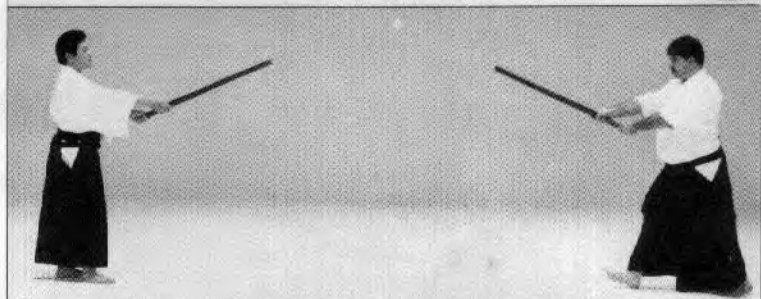
Pic. 1

Uchidachi and *Shidachi* both adopt a right *Chudan* (middle-level) posture.



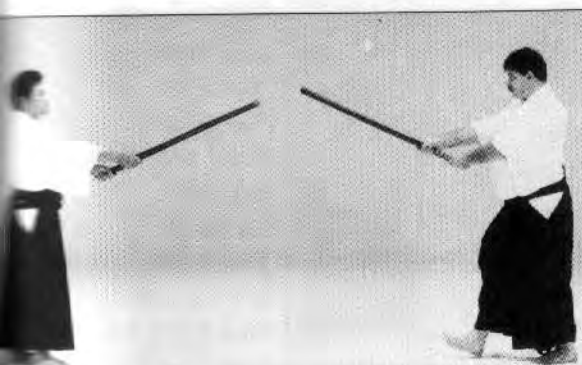
Pics.2 - 5

Shidachi: advances on *Uchidachi*.



Pics. 6 - 7

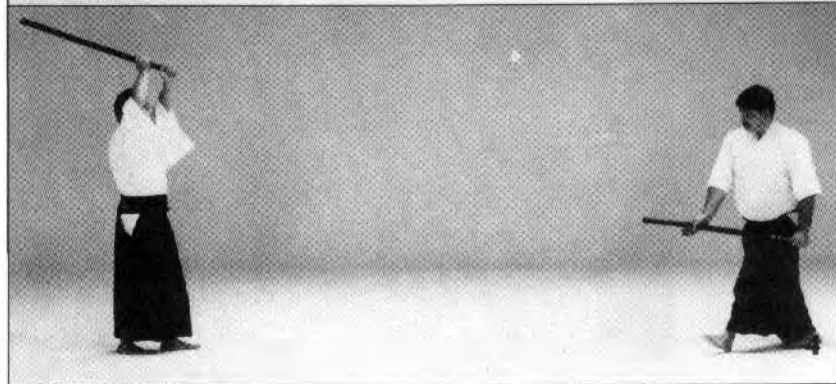
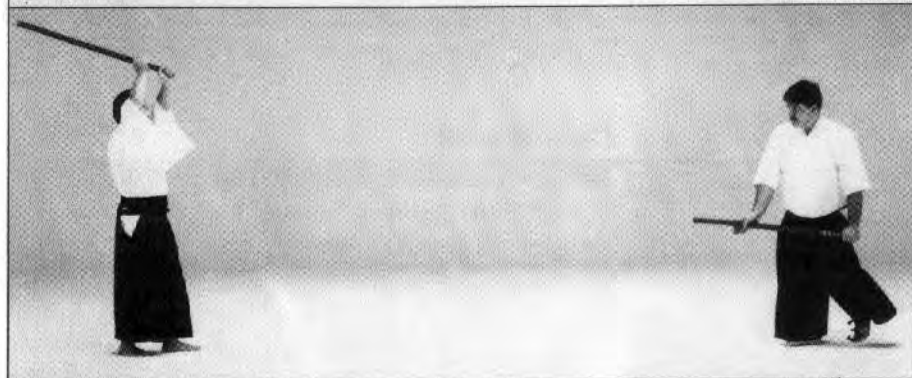
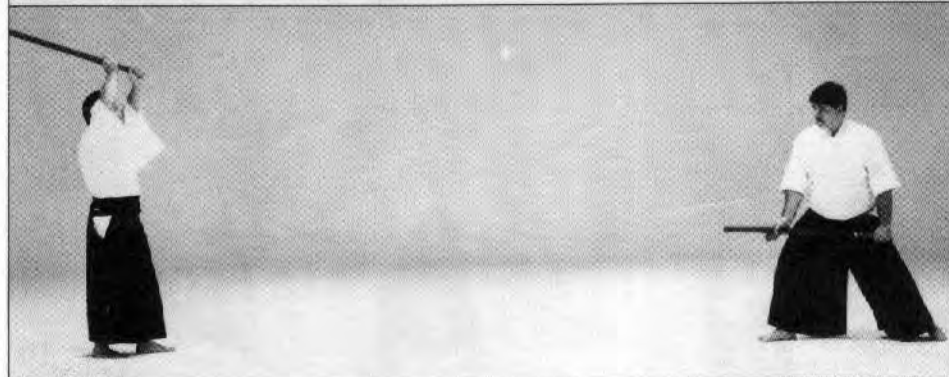
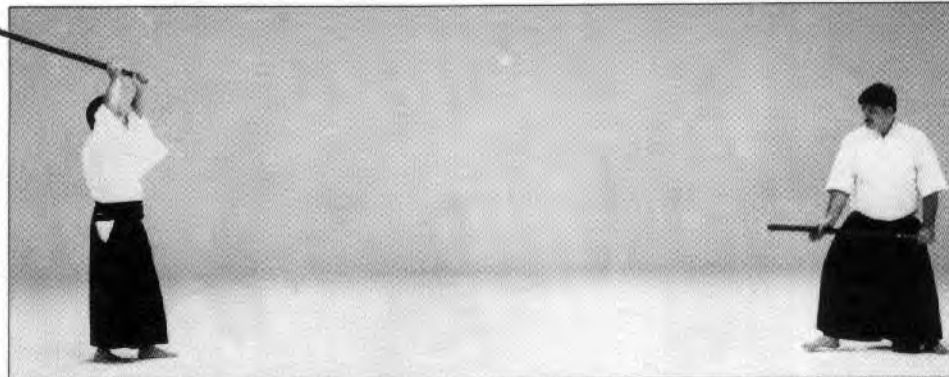
Uchidachi: when *Shidachi* comes within range, attempts to cut his left arm.



Pics. 8 - 10

Shidachi: cuts *Uchidachi's* left hand on the hilt and turns his body back to the left, bearing down on *Uchidachi's* hand.

5. Sho-kei



Pics. 1 - 6

Uchidachi:

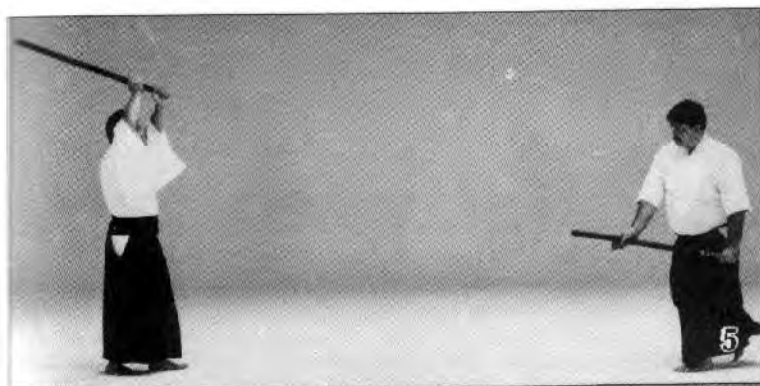
raises his *Shinai* into *Raito* with the left foot forward.

Shidachi:

holds his sword in a low position with the right hand against the back of the "blade", right side of the body turned towards *Uchidachi*. In this posture, he advances on *Uchidachi*.

Pic. 7

Uchidachi: jumping in on his right foot, attempts to cut *Shidachi*'s head.



Pics. 8 - 13

Shidachi: receives the cut on the "blade" of his *Shinai* and deflects it down. Jumping in on the right foot, he then thrusts the "blade" against *Uchidachi*'s throat.





6. Kozume

Pics. 1 - 5

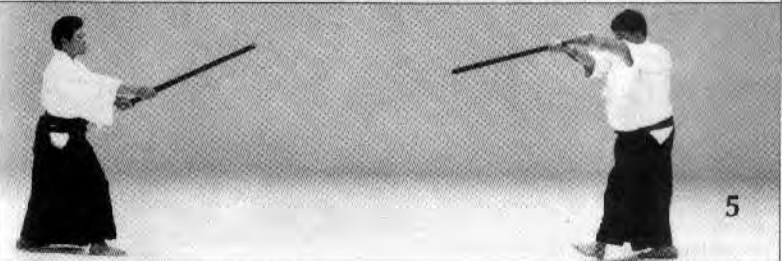
Uchidachi: holds his *Shinai* in *Hiza-sha* (right foot forward with the sword held in line with the knee).



Shidachi: raises his *Shinai* from *Chudan* (middle level) so that the tip of the *Shinai* is angled slightly downward. *Shidachi* then advances to within striking range of *Uchidachi*.

Pics. 6 - 7

Uchidachi: with the right foot forward and the right side of the body turned towards *Shidachi*, attacks *Shidachi*'s left hand with a vertical cut.





Pics. 7 - 14

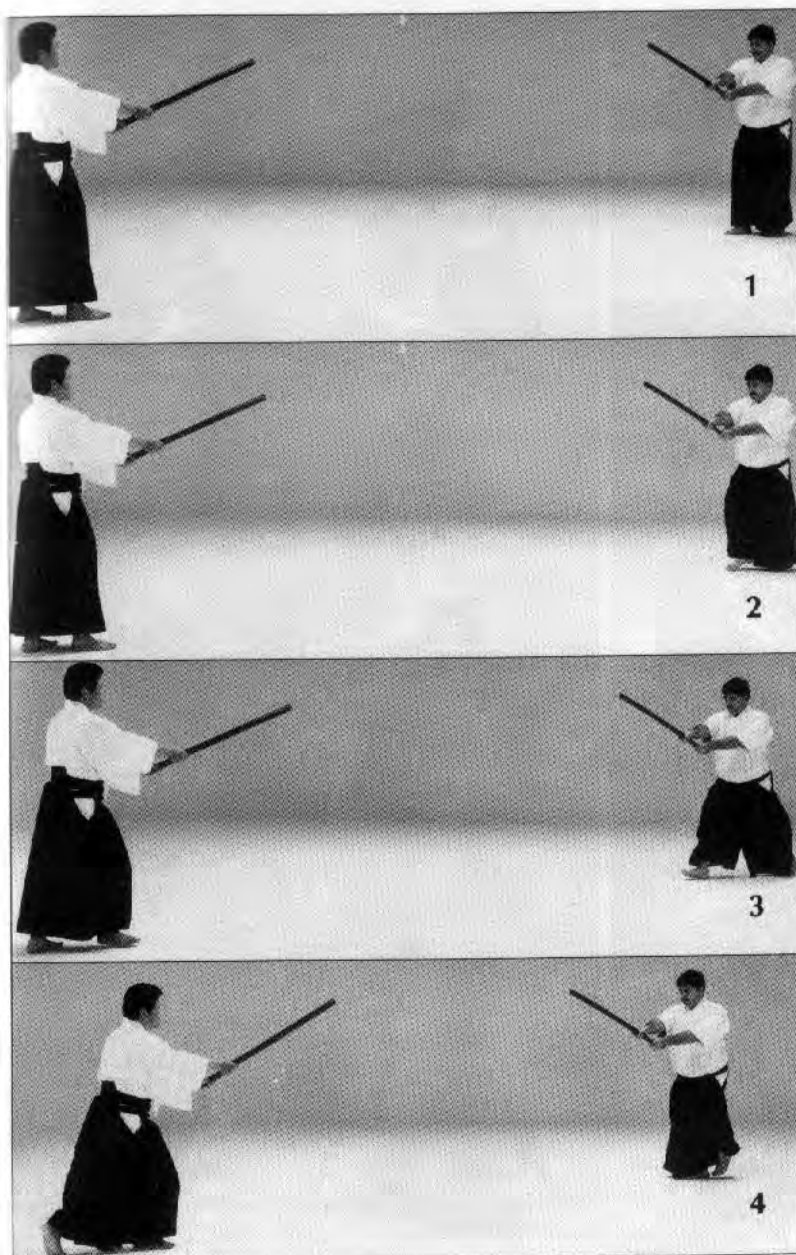
Shidachi: in time with *Uchidachi's* attack, cuts down against *Uchidachi's* Shinai, traps *Uchidachi's* right foot with his left, widens his posture with a small step out to the right on his right foot and cuts against *Uchidachi's* throat.



7. Ozume

8. Yae-gaki

Executed without a break.

**Pics. 1 - 4**

Uchidachi: stands in *Massugu-chudan* (straight middle-level posture) while *Shidachi* holds his *Shinai* a little higher than *Uchidachi*. Maintaining their respective postures, they advance on each other.

Pics. 5 - 9

Uchidachi: jumps in on his right foot and attempts to cut **Shidachi's** hands in a large diagonal sweeping movement.



Pics. 7 - 12

Shidachi: takes a step out to his left-rear corner, raising his *Shinai* into *Raito*. He then moves forward on his right foot, cutting **Uchidachi's** head.



Pics. 13 - 18

Uchidachi withdraws while *Shidachi* draws back from his left foot and raises his *Shinai* into *Yoko* (lateral) *Raito* (right foot forward).



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✱ *Yaegaki* begins at this point.

Pics. 19 - 25

Shidachi: adopts the *Yoko* (lateral) *Raito* posture.



Uchidachi: stands in high *Seigan*.

Shidachi: takes a small step forward on his right foot and strikes at *Uchidachi*'s left hand (left foot forward). *Uchidachi* withdraws a little and *Shidachi* steps back to his right-rear corner on his right foot, adopting a reverse *Chudan* (middle level) posture.



Pics. 26 - 28

Uchidachi: cuts at **Shidachi's** right hand, holding his *Shinai* with his right hand only.



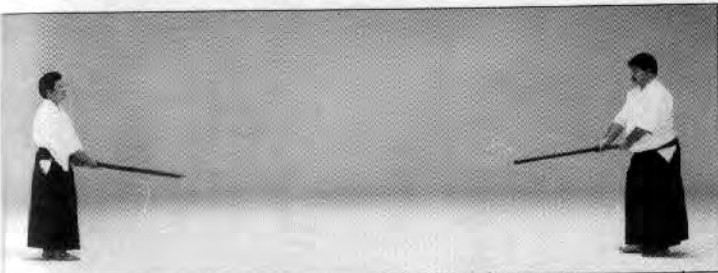
Pics. 29 - 37

Shidachi: steps to his left-rear corner on his left foot, raising his *Shinai* into *Raito*, and cuts **Uchidachi's** head. He then withdraws from his back foot into *Raito*.





9. Mura-kumo



Pics. 1 - 5

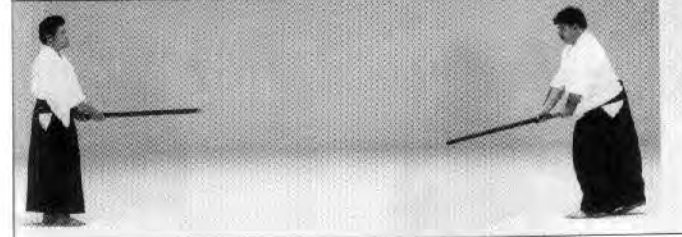
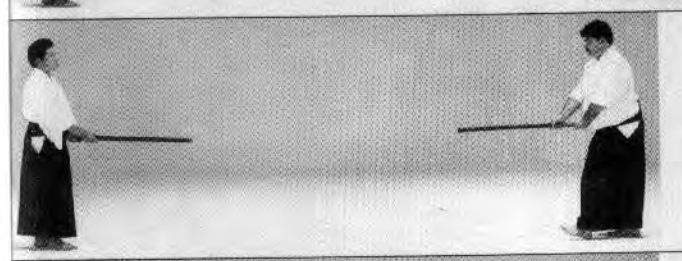
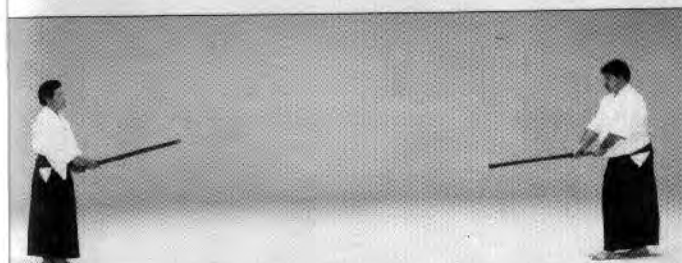
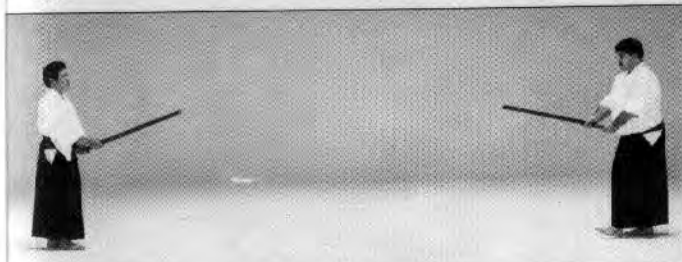
Uchidachi: stands in *gedan* (low-level posture).

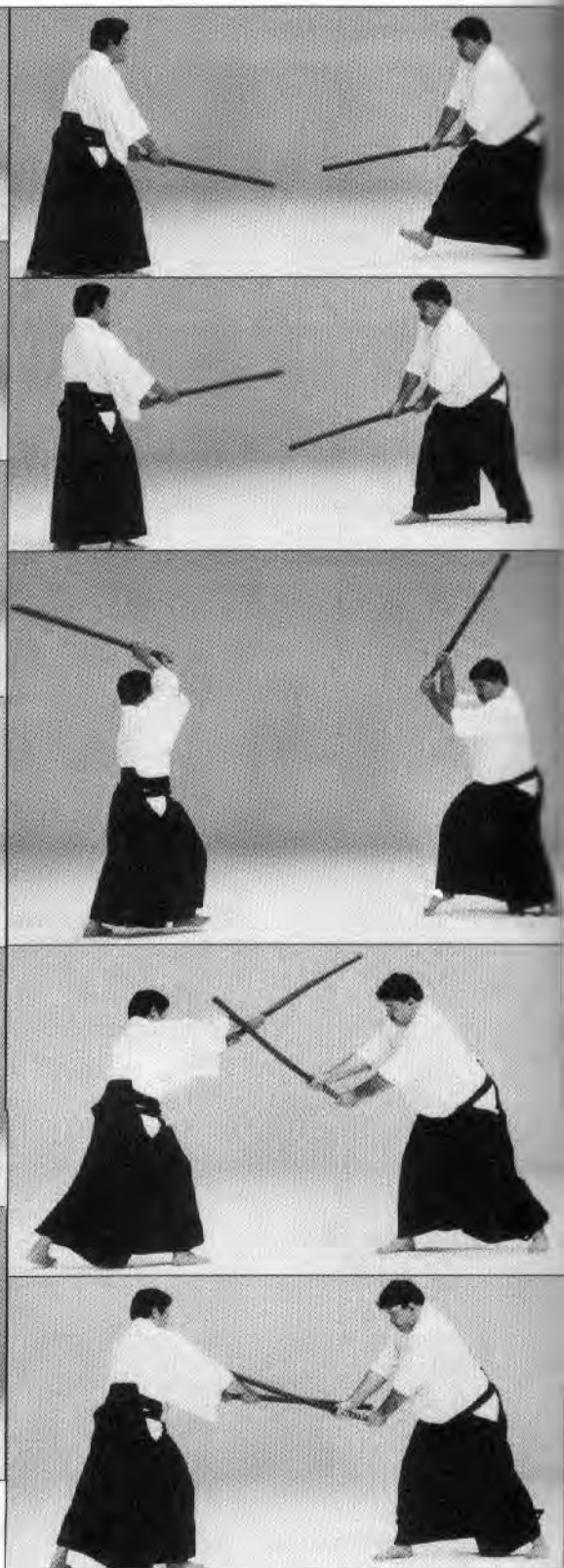
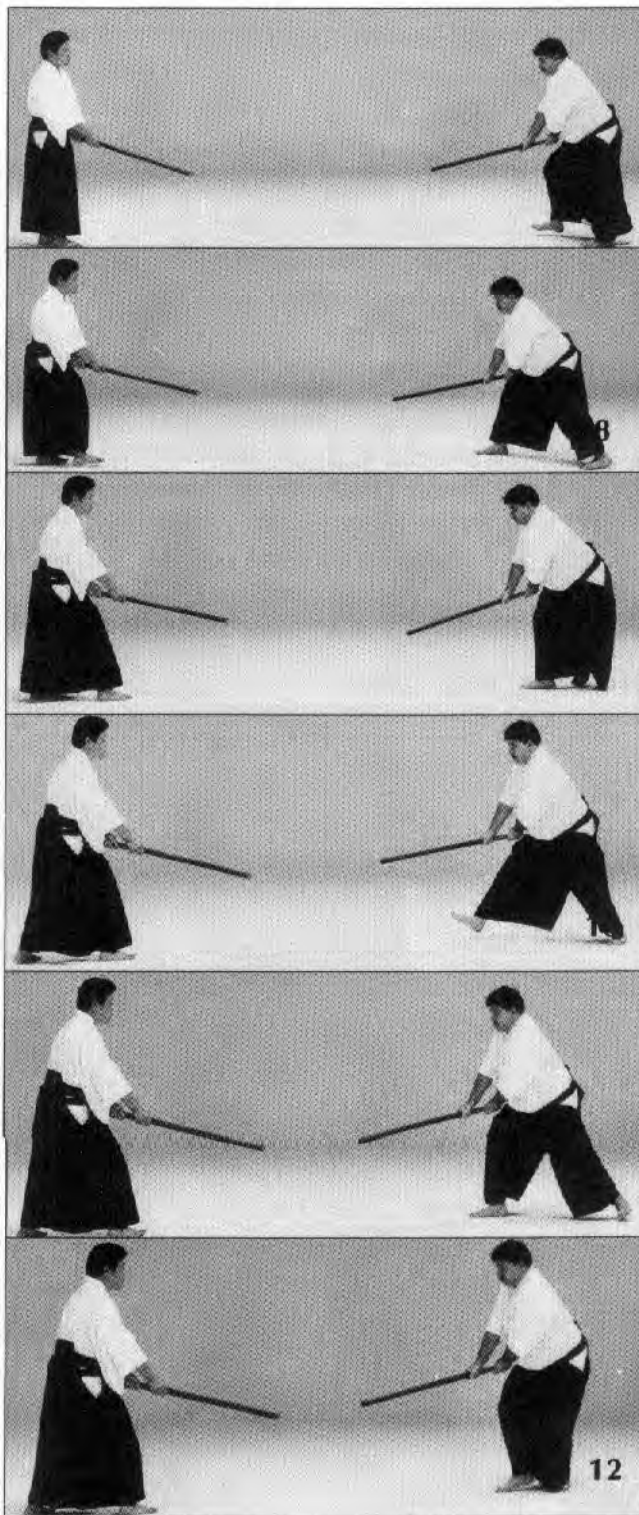
Shidachi: making small vertical cutting movements with his *Shinai*, advances on *Uchidachi*.



Pics. 6 - 13

Shidachi: with the final cutting movement, lowers his *Shinai* to *Gedan* (low-level) and moves around *Uchidachi*'s left side with the intention of attacking *Uchidachi*'s left wrist.

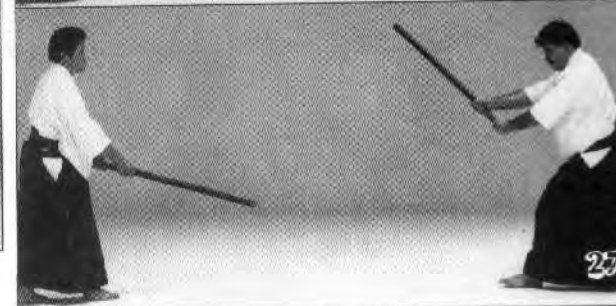
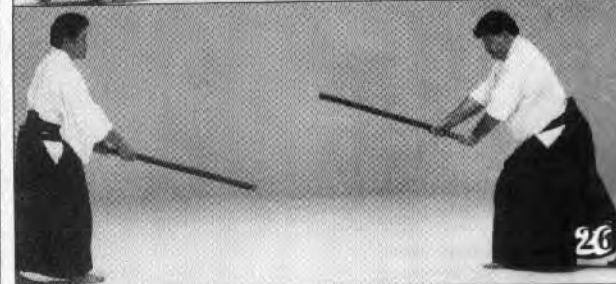
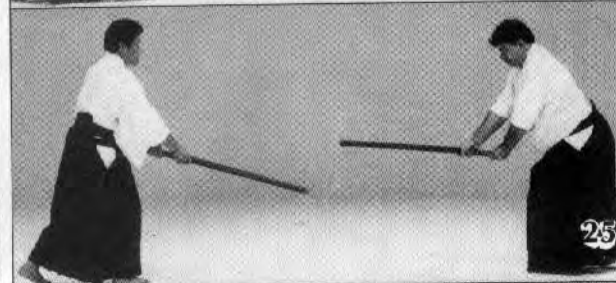
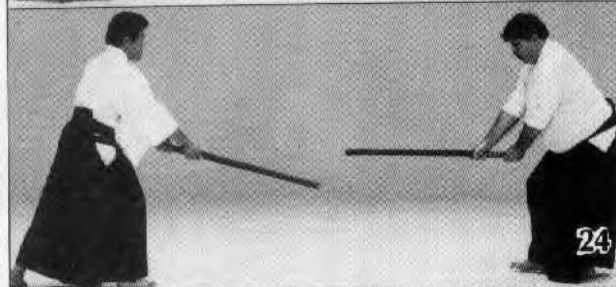
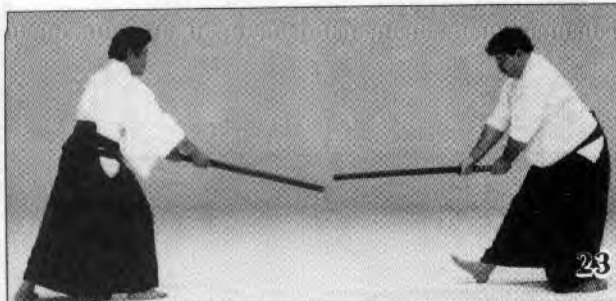
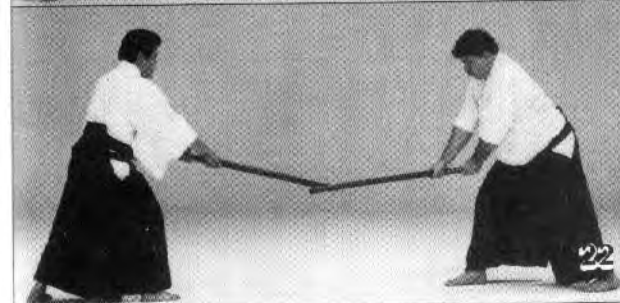
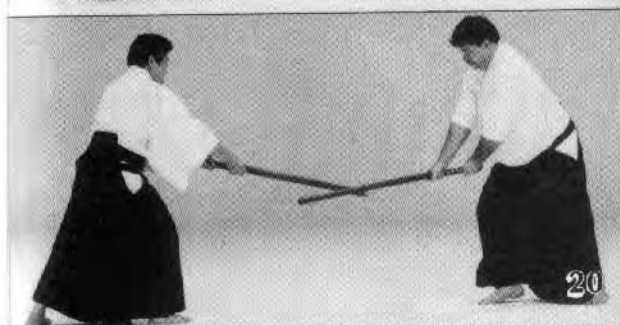


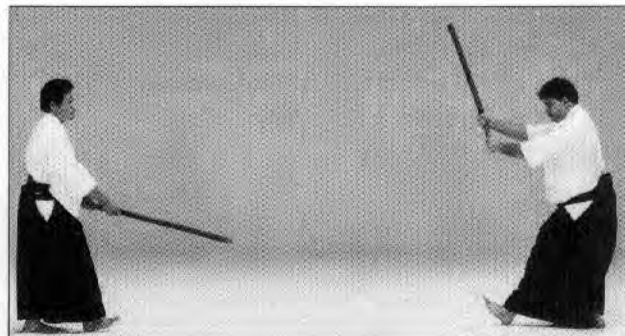


Pics. 14 - 17

Uchidachi: when *Shidachi* comes into range,

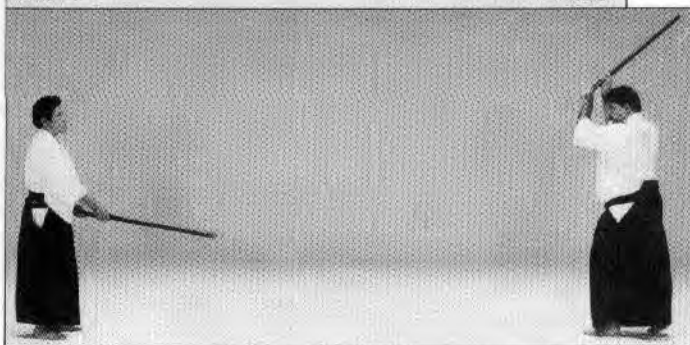
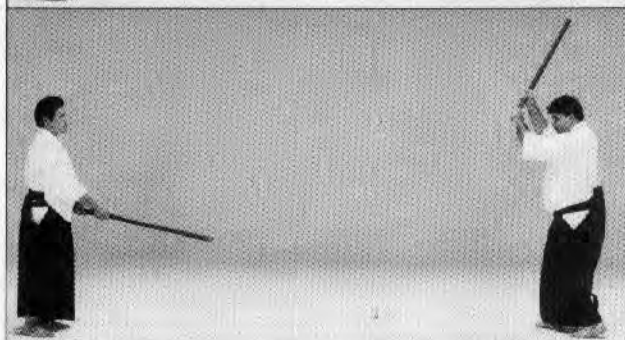
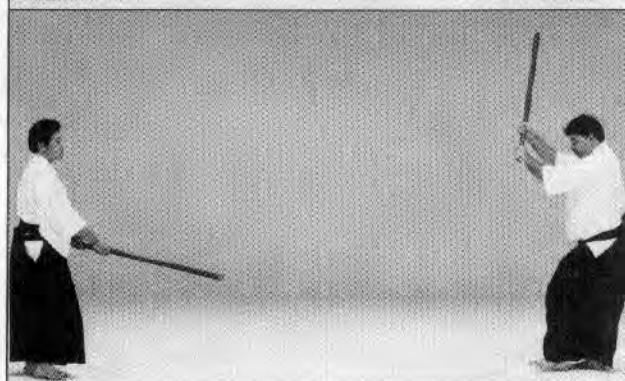
raises his *Shinai* to the right side of his own head and makes a diagonal cut at *Shidachi's* forearm.

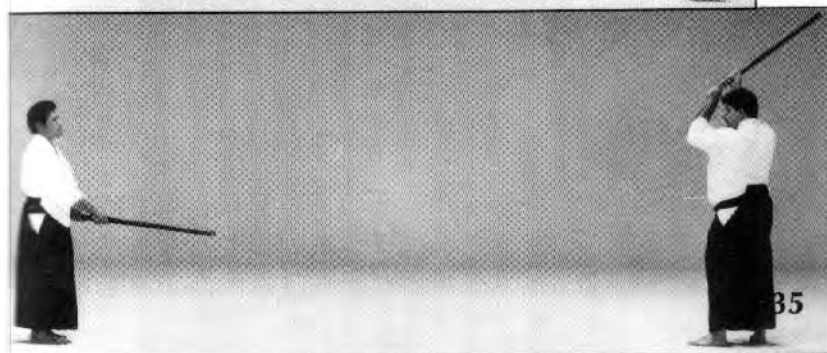
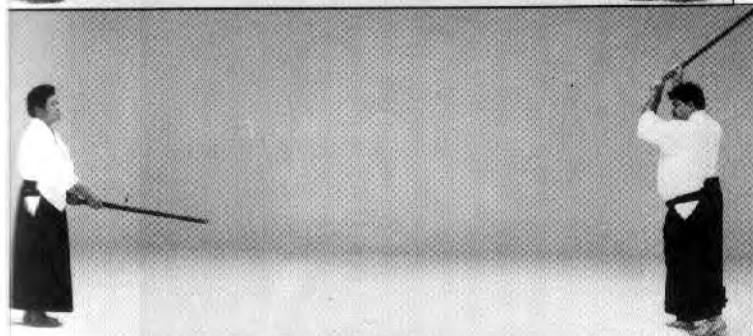
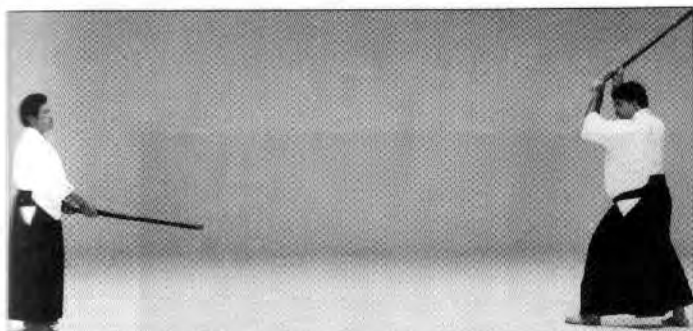




Pics. 15 - 35

Shidachi: in time with *Uchidachi's* attack, cuts *Uchidachi's* right wrist. Then, stepping back on his left foot, draws his sword down and back against *Uchidachi's* wrist. *Shidachi* then retreats to his original position, raising his *Shinai* into Hasso while maintaining focus on *Uchidachi*.



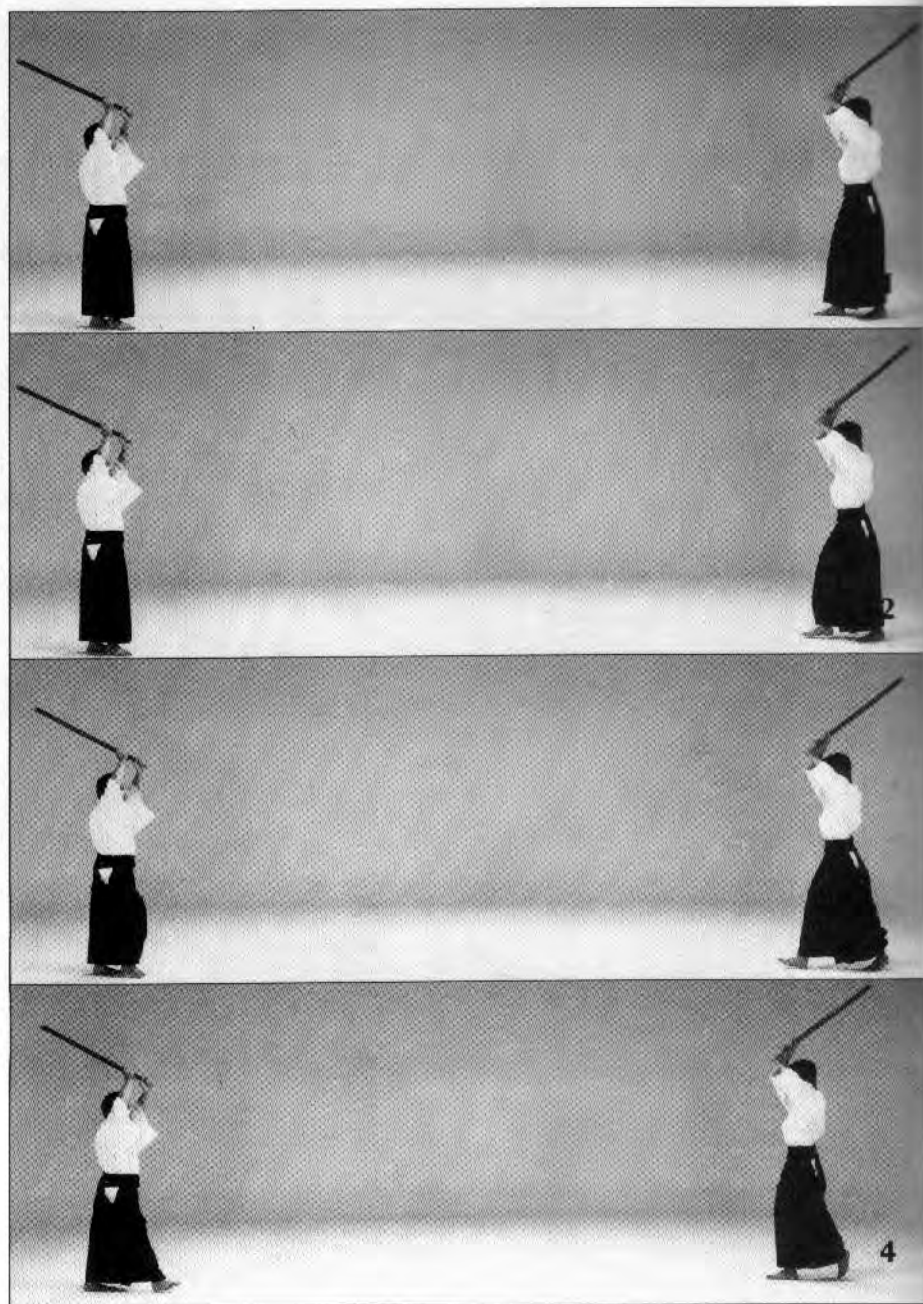


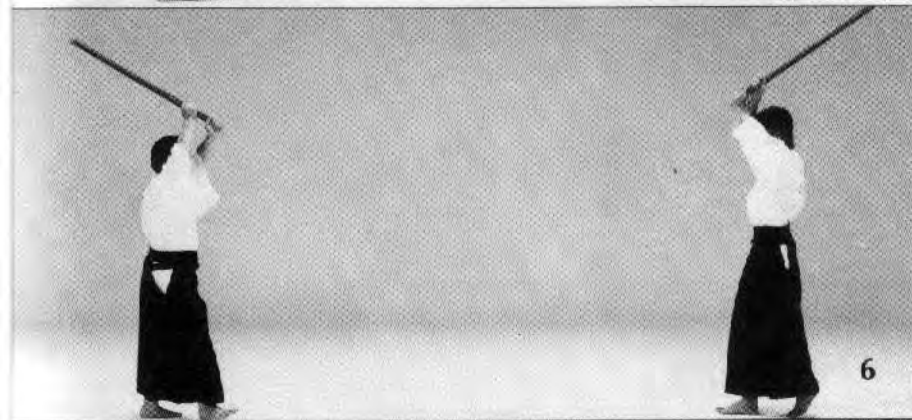
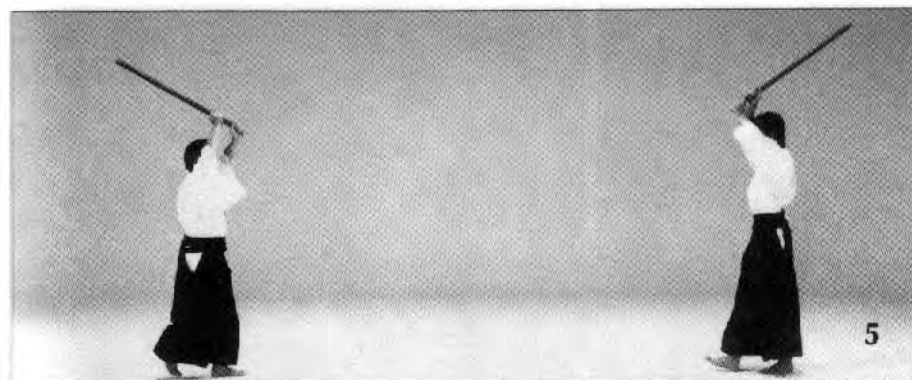
□ *Gaiden-kei-no-tachi*

1. *Gasshi-uchi*

Pics. 1 - 7

Uchidachi and *Shidachi* advance on each other, both in *Raito* (when *Uchidachi* and *Shidachi* are both in *Raito*, the term *Ai-raito* is used.)





Pics. 8 - 11

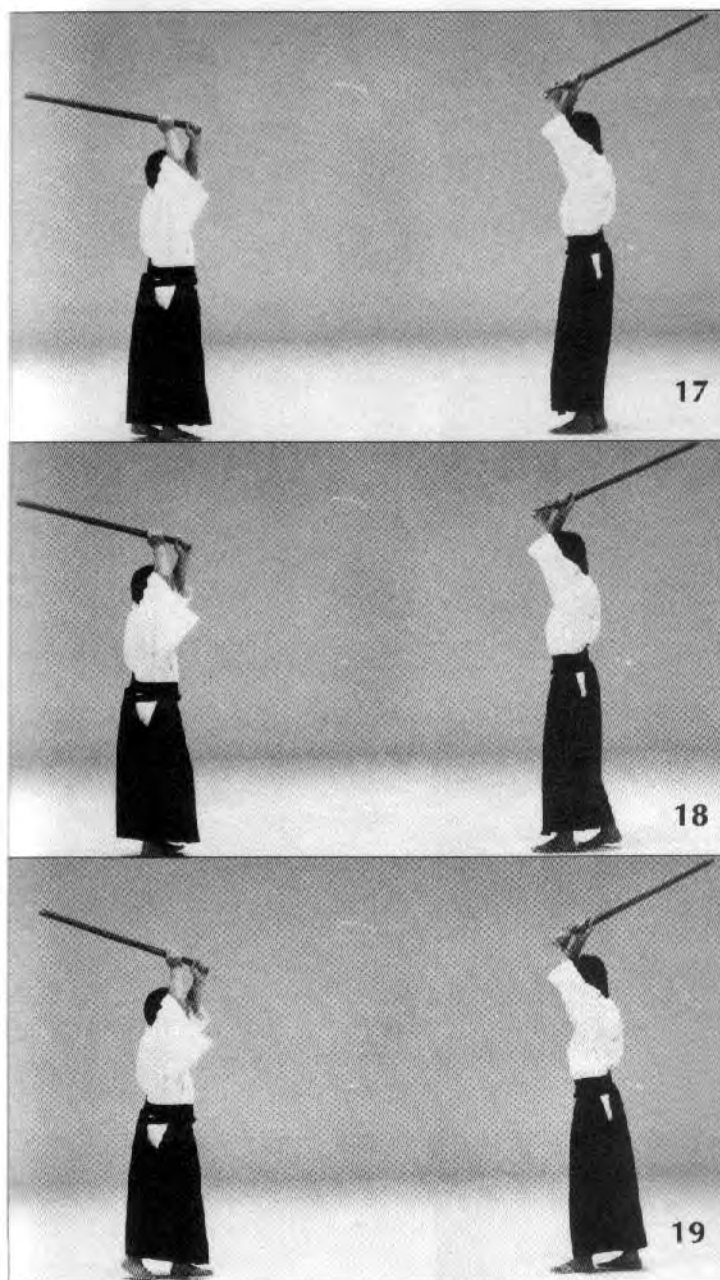
Uchidachi: cuts straight down at *Shidachi*, advancing on his right foot.

Shidachi: also advances his right foot, cutting down in time with *Uchidachi*'s attack, thus defeating him.



Pics. 12 - 20

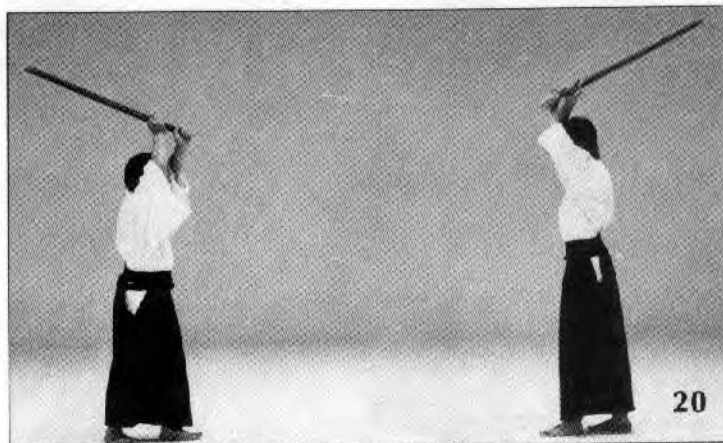
Uchidachi and *Shidachi* both withdraw into *Raito*, reversing their postures so that both are standing with the left foot forward.



Pics. 21 - 24

Uchidachi: advancing the left foot, cuts straight down at *Shidachi*.

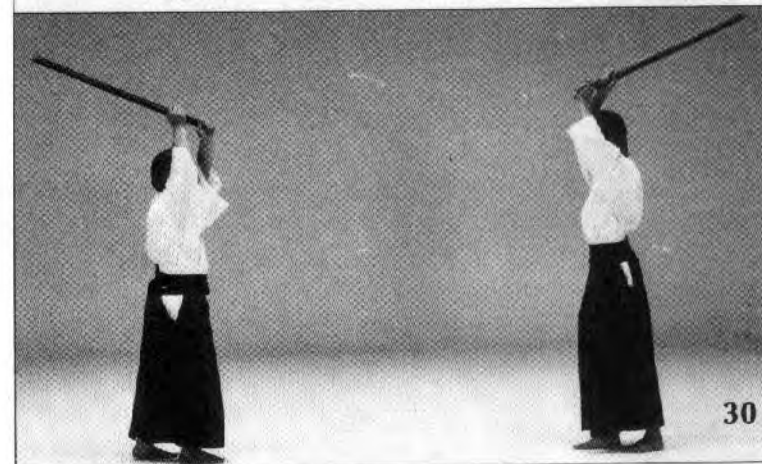
Shidachi: once again cuts down in time with *Uchidachi*'s attack, this time advancing the left foot.

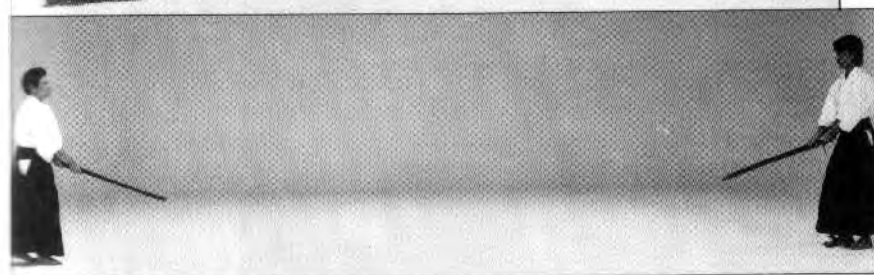
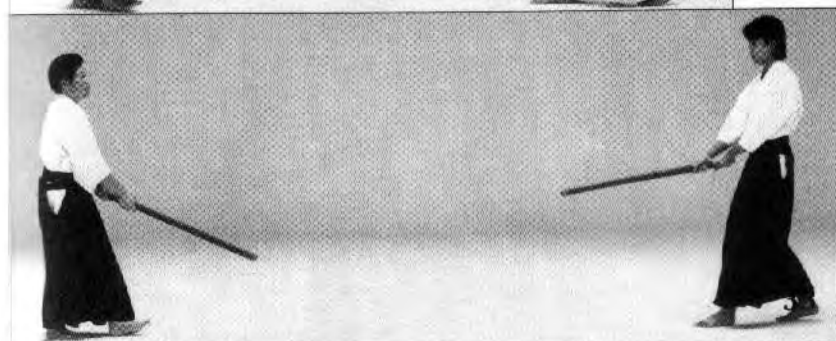
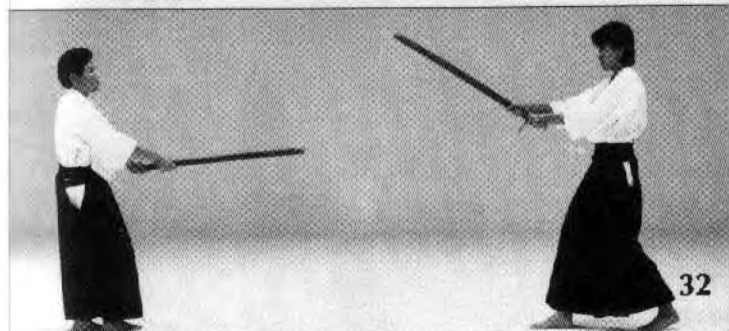
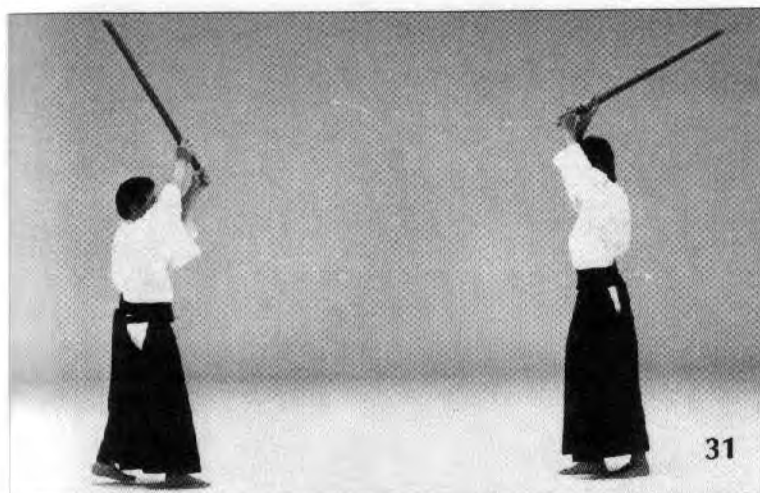


Pics. 25 - 34

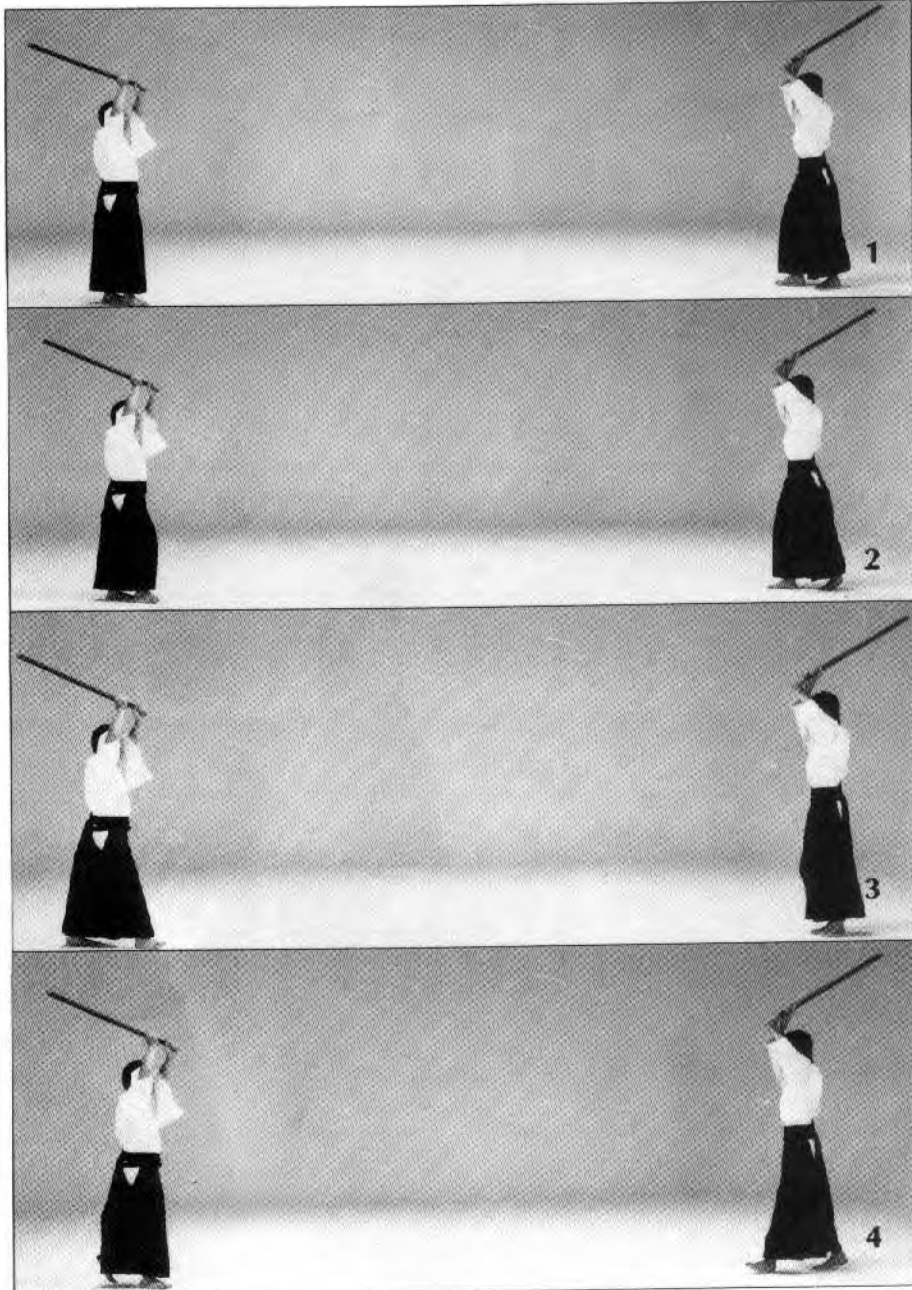
Uchidachi and *Shidachi* both withdraw into *Raito* and adjust their postures so that they are both standing in *Raito* with the right foot forward, each maintaining focus on the other. (This state of mutual focus after completion of a technique is called *Zanshin*). Finally, both withdraw.





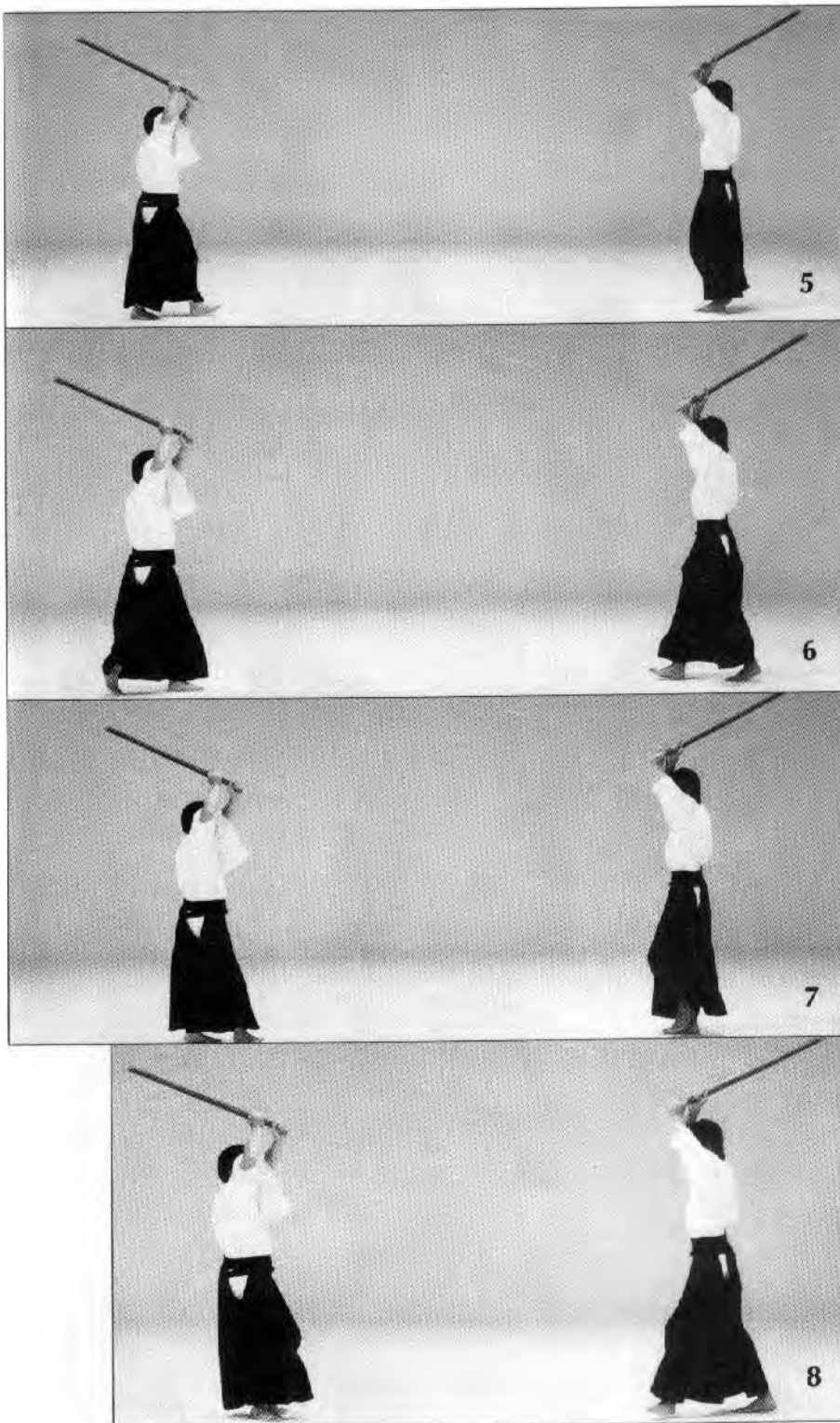


2. Shitsu-Raito-Junsei



Pics. 1 - 7

Uchidachi and
Shidachi advance  each other in *Raito*.



Pics. 8 - 17

Shidachi: once within range, advances the left foot a little, then, moving in on his right foot cuts *Uchidachi's* left forearm. Maintaining contact with *Uchidachi's* forearm, *Shidachi* continues to advance, driving *Uchidachi* back as he does so.



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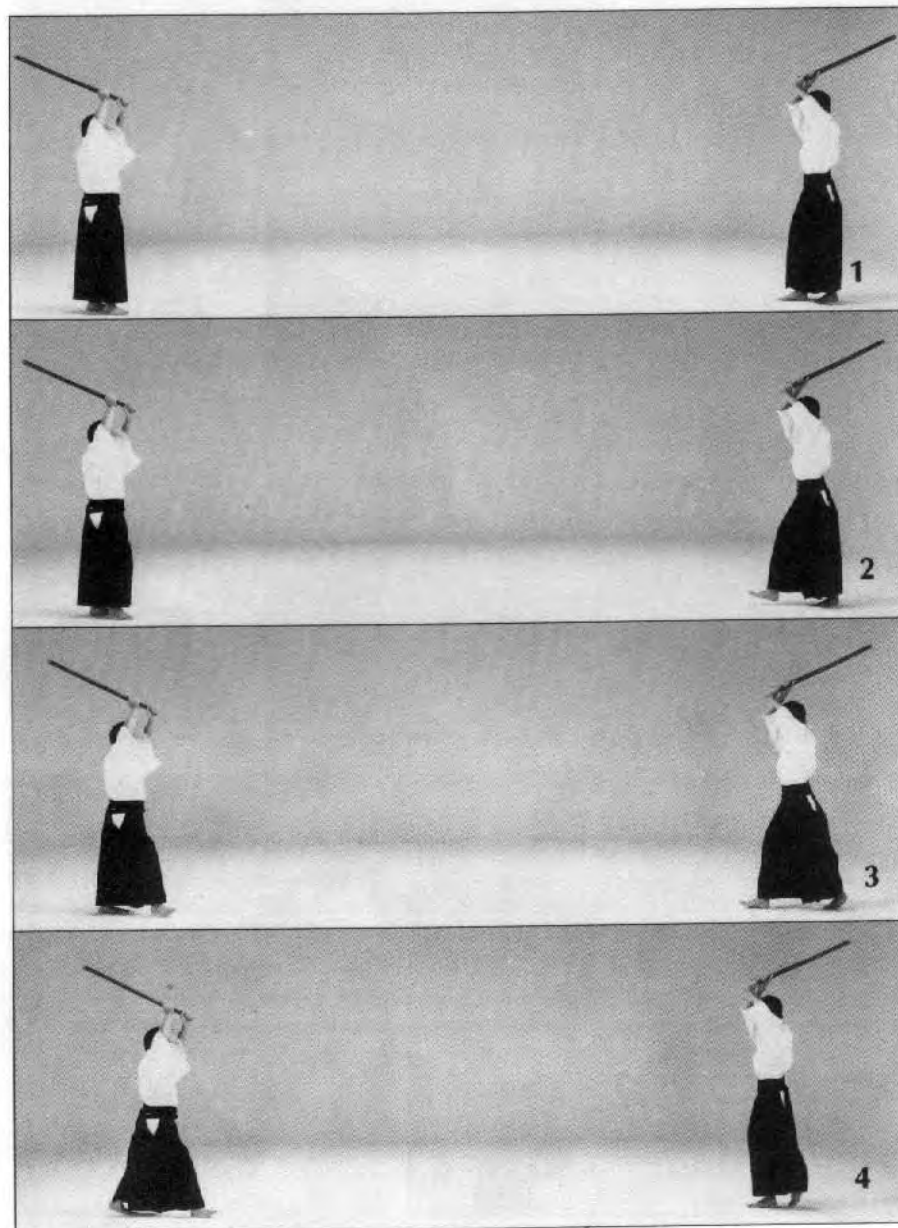
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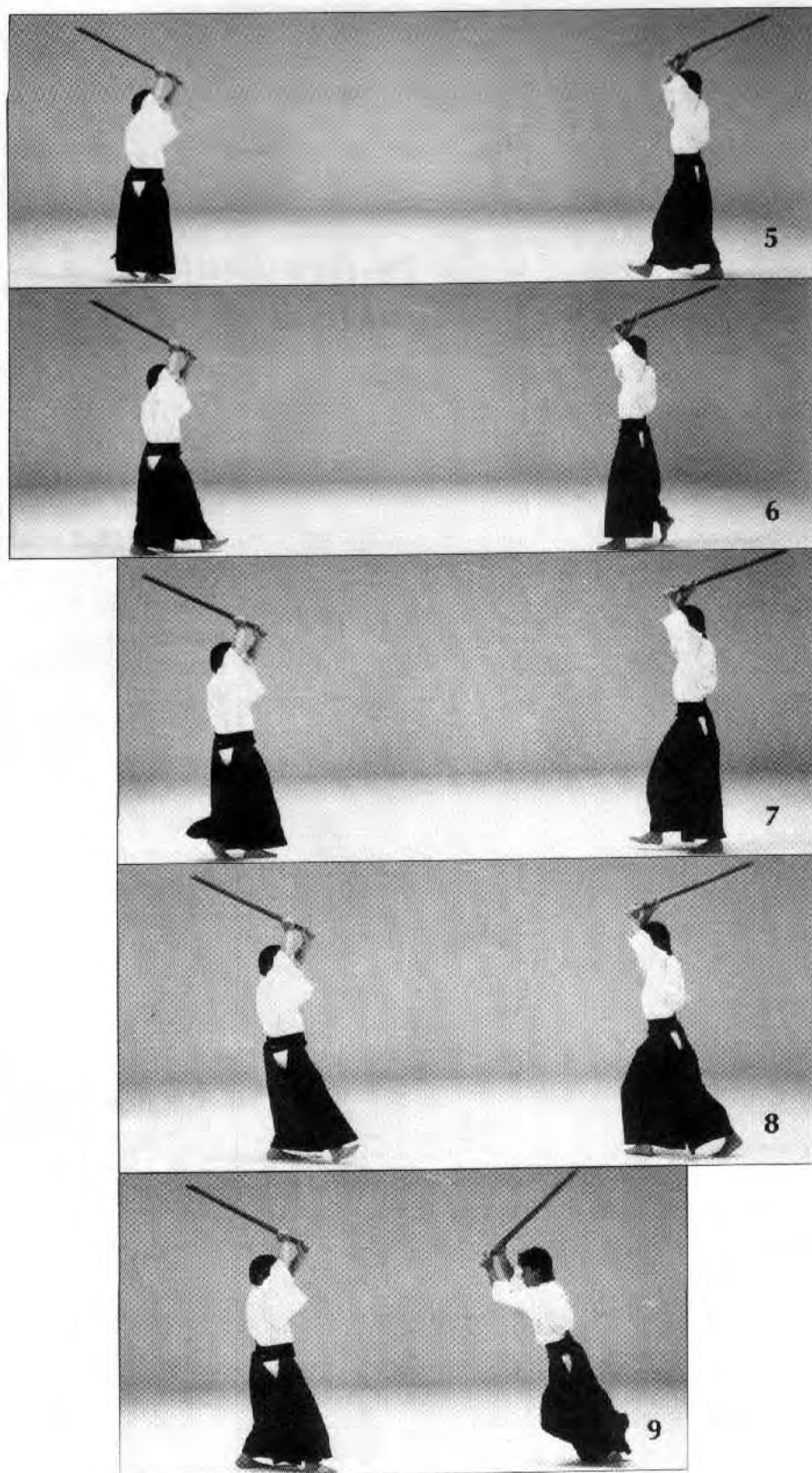


3. Shitsu-Raito-Gyakusei



Pics. 1 - 17

Shidachi: begins by advancing the right foot a little, moves in on his left and attacks *Uchidachi*'s right forearm. All other movements are exactly as for form two.

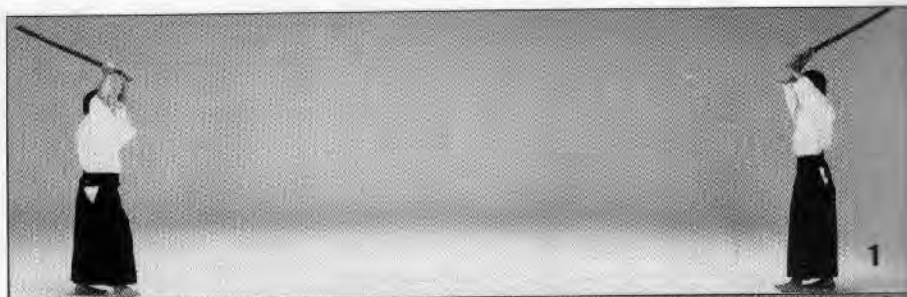




4. *Senyokuto-Gyaku-Aikake-Kaeshi*

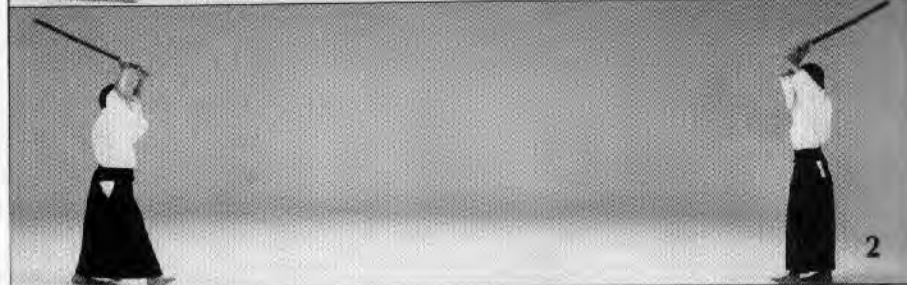
Pics. 1 - 7

Uchidachi and *Shidachi* both raise their *Shinai* into *Raito* and advance on each other.



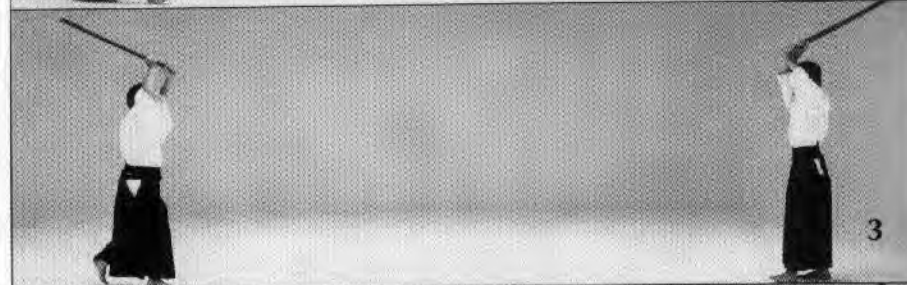
Pic. 8

Shidachi: just outside striking range, with the left foot forward, bows the upper body slightly as if he were about to cut down at *Uchidachi*.



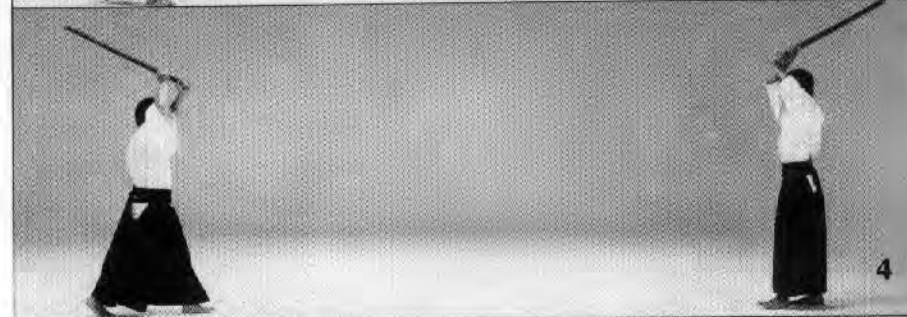
Pic. 9

Uchidachi: moves in on his right foot, attacking *Shidachi*'s left wrist.



Pics. 10 - 11

Shidachi: without moving his feet, moves his head and hands back a little, avoiding *Uchidachi*'s attack, and cuts down at *Uchidachi*'s head, exposed after the unsuccessful attack.



Pics. 12 - 17

Uchidachi: receives the attack on his *Shinai*, then swings the *Shinai* in a circular movement round his head and cuts at the right side of

Shidachi's head.

Shidachi: stepping in on his left, blocks *Uchidachi's* attack at the right side of his head, swings his *Shinai* in an anti-clockwise circular movement over his right shoulder and cuts the





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left forearm of the retreating *Uchidachi*.

Pics. 18 - 21

Shidachi: when *Uchidachi* again makes a cut at *Shidachi*'s head (left side), *Shidachi* steps in on his right, blocking *Uchidachi*'s attack at the left side of his head, swings his *Shinai* in a circular movement over his left shoulder and cuts the



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right forearm of the retreating *Uchidachi*.

Pics. 22 - 28

Uchidachi: makes a cut at the inside of *Shidachi*'s left ankle. (*Uchidachi*'s right foot should be forward.)



Shidachi: lowers his posture and receives the attack on the "blade" of his *Shinai*. He then swings the *Shinai* in a large circle around his head (left to right) and, advancing his right foot, cuts *Uchidachi*'s left forearm.



Pics. 29 - 35

Uchidachi: makes a cut at the inside of *Shidachi*'s right ankle.

Shidachi: receives the attack on the "blade" of the *Shinai*, as before, and cuts *Uchidachi*'s right forearm (left foot forward.)

Pics. 36 - 46

Uchidachi: cuts at the right side of *Shidachi's* head.

Shidachi: blocks the cut and, advancing his right foot, cuts *Uchidachi's* left forearm.

Uchidachi: attacks the left side of *Shidachi's* head.

Shidachi: blocks the cut, advancing his right foot, then cuts *Uchidachi's* right forearm, advancing his left foot to do so.

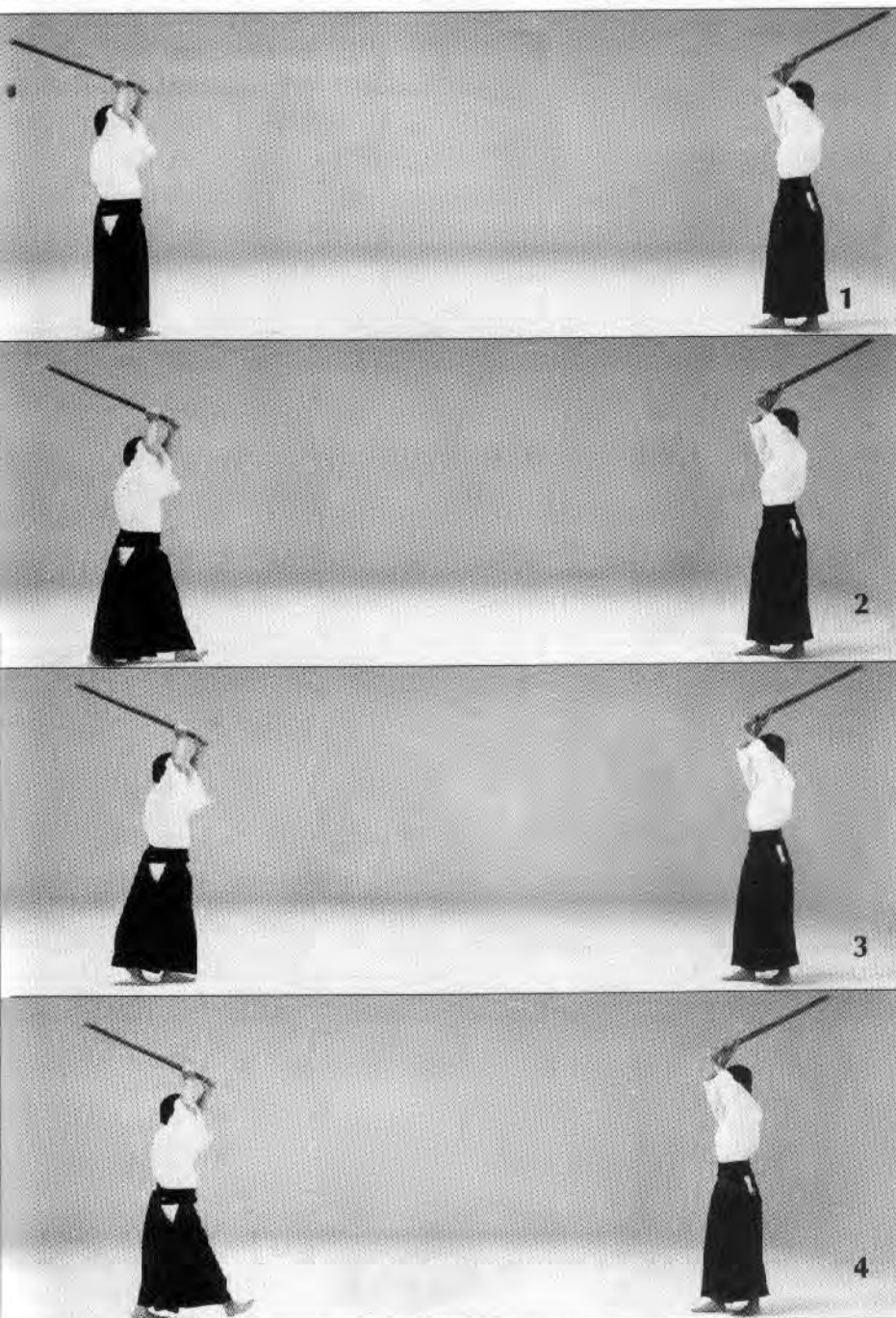




5. Senyokuto-Jun-Aikake-Nagashi

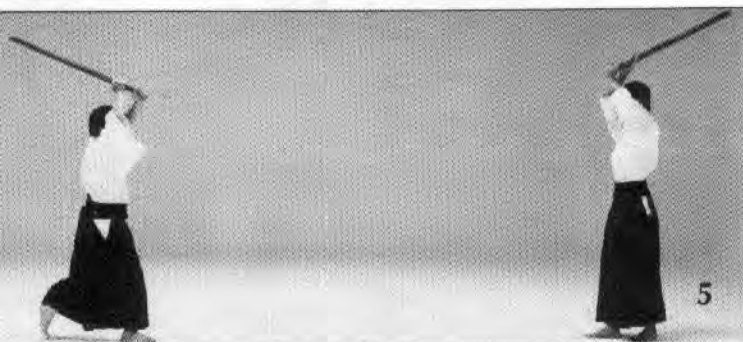
Pics. 1 - 6

Uchidachi and *Shidachi*, both in *Raito*, advance towards each other.



Pic. 7

Shidachi: just outside striking range, with the right foot forward, bows his upper body



slightly as if he were about to attack *Uchidachi*.

Pics. 8 - 11

Uchidachi: attempts to cut *Shidachi*'s right wrist.

Shidachi: leans back slightly to avoid the attack and then cuts down at the now exposed head of *Uchidachi*, advancing on his right foot.



Pics. 11 - 15

Uchidachi: receives the attack on his *Shinai* and swings his *Shinai* around his head to attack the left side of *Shidachi's* head.

Shidachi: steps in further on his right foot receiving the attack on his *Shinai* over his head and swings the *Shinai* around his head clockwise, allowing the tip of the *Shinai* to drop as he does so, finally striking

Uchidachi's right forearm. *Shidachi's* left foot should be advanced in the finishing posture.

Pics. 16 - 18

Uchidachi: retreating, cuts at the right side of *Shidachi's* head.

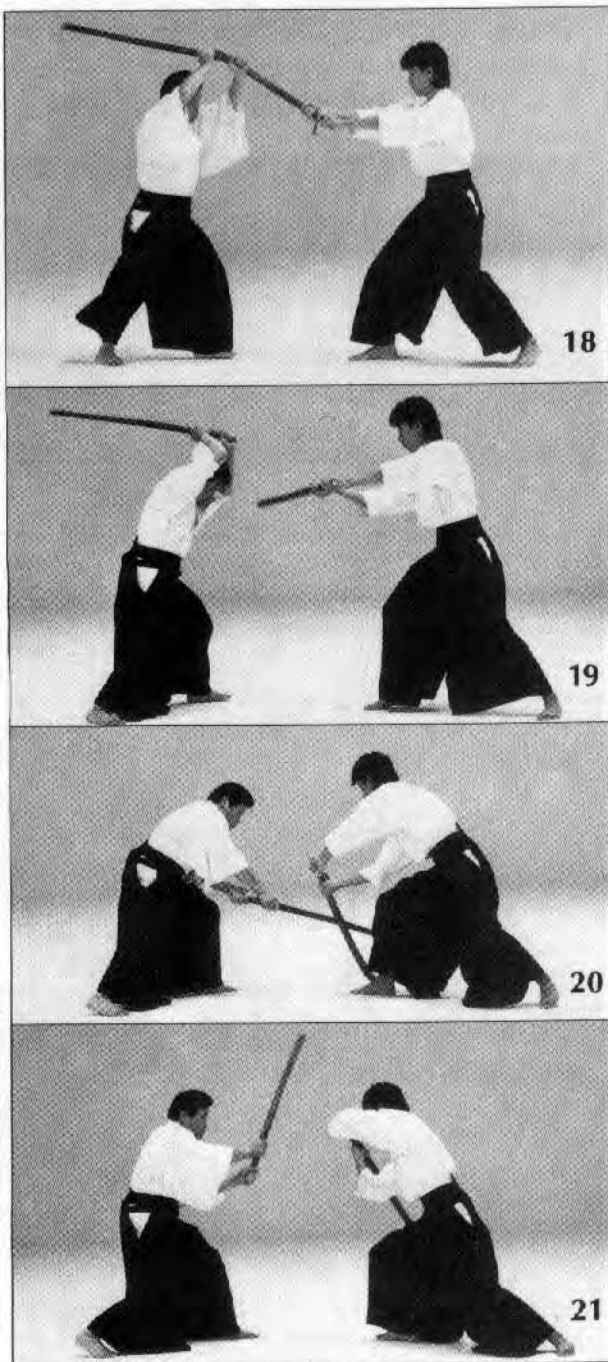
Shidachi: advancing his left foot a little further, receives the attack on his *Shinai* over his head and, swinging his *Shinai* around his head, this time anti-clockwise, strikes *Uchidachi's* left forearm, advancing his right foot.



Pics.19 - 23

Uchidachi: cuts at the outside of *Shidachi's* right ankle.

Shidachi: lowers his posture and *Shinai*, receiving the attack on the "blade," swings the *Shinai* around his head clockwise, again

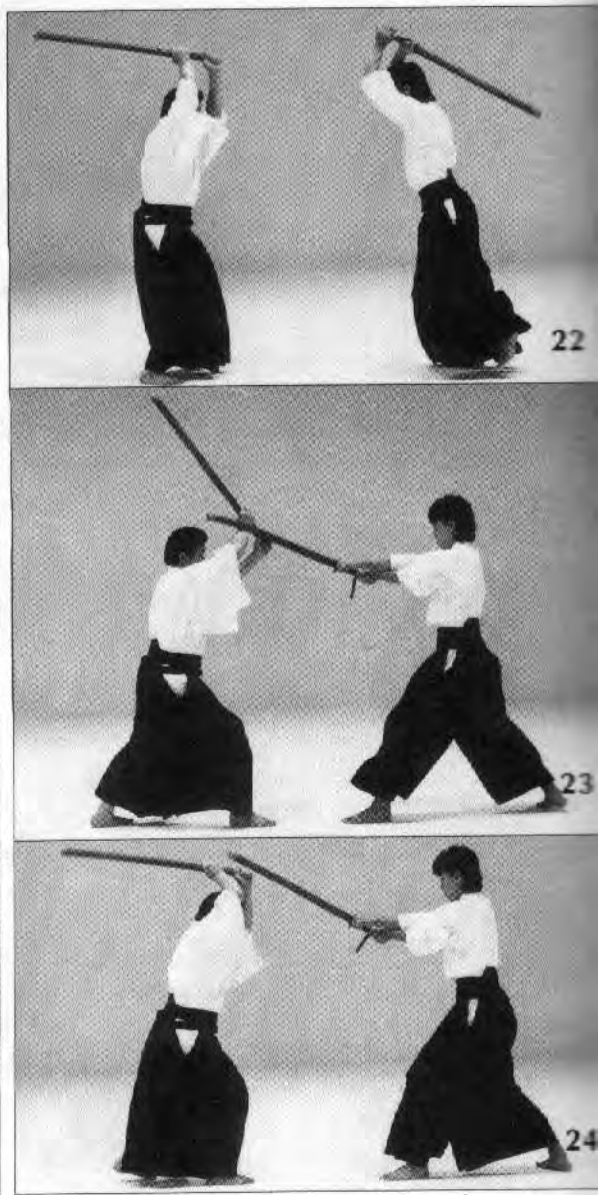


allowing the tip of the *Shinai* to drop, and, stepping in on his left foot, cuts *Uchidachi's* right forearm.

Pics. 24 - 29

Uchidachi: attempts to cut the outside of *Shidachi's* left ankle.

Shidachi: receives the attack on the "blade," swings the *Shinai* anti-clockwise and strikes *Uchidachi's* left forearm, advancing his right foot.



Pics. 30 - 38

Uchidachi: retreating, attacks the left side of



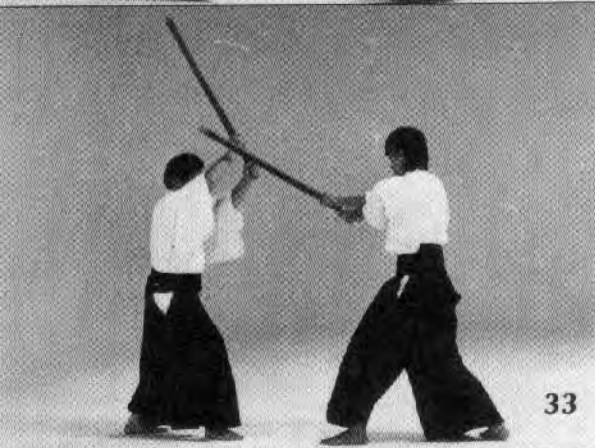
Shidachi's head.

Shidachi: advances his right foot, receiving the attack on his *Shinai* and, stepping forward on his left foot, cuts *Uchidachi's* right forearm.

Uchidachi: retreats again, attacking the right side of *Shidachi's* head.

Shidachi: steps in on his left foot, receiving the cut on his *Shinai* and cuts *Uchidachi's* left forearm, moving in on his right foot.

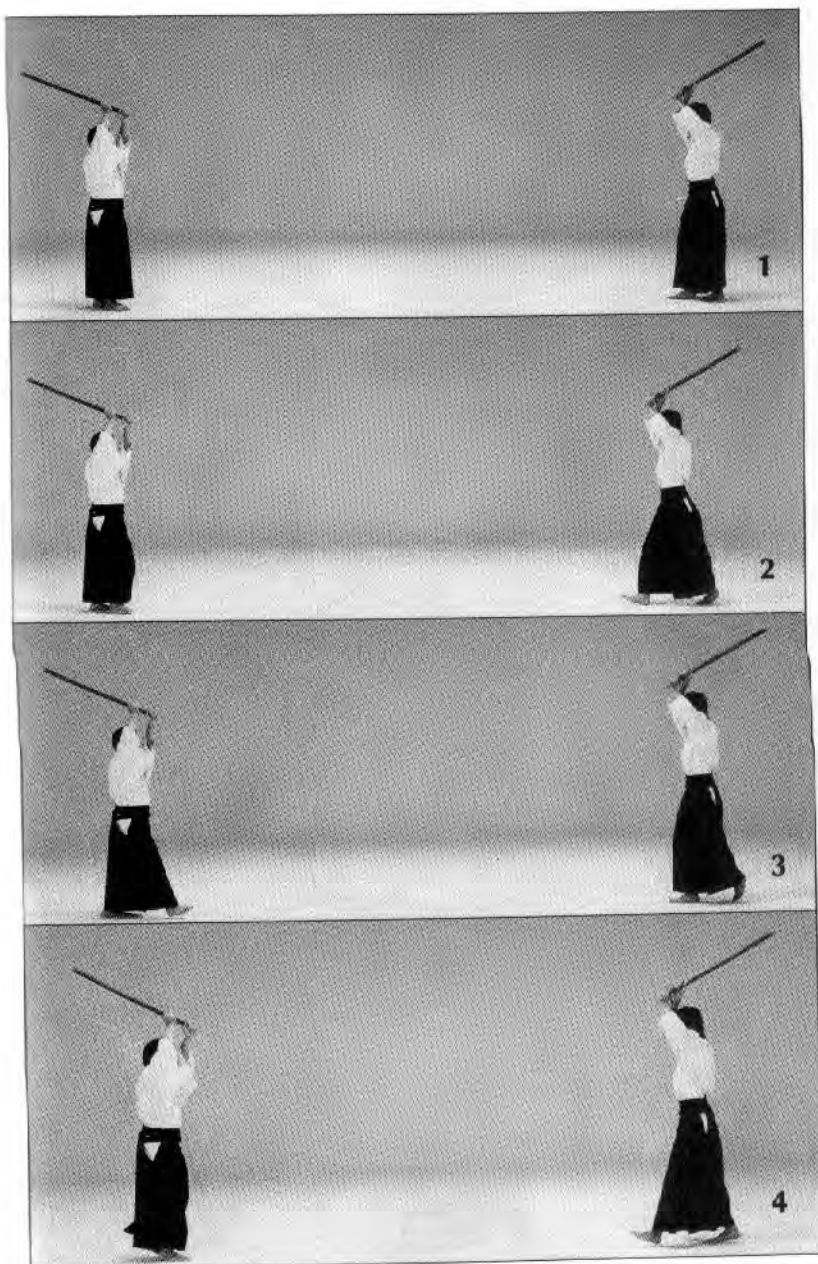




6. Gokasei

Pics. 1 - 7

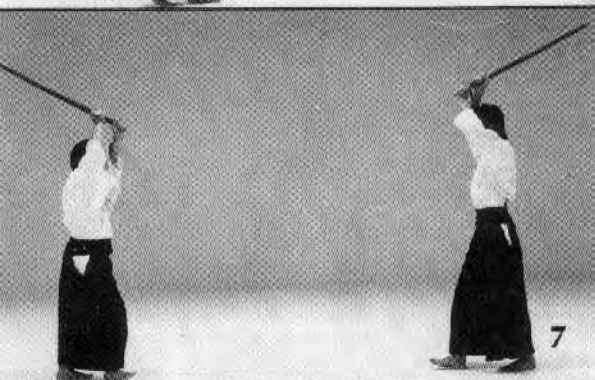
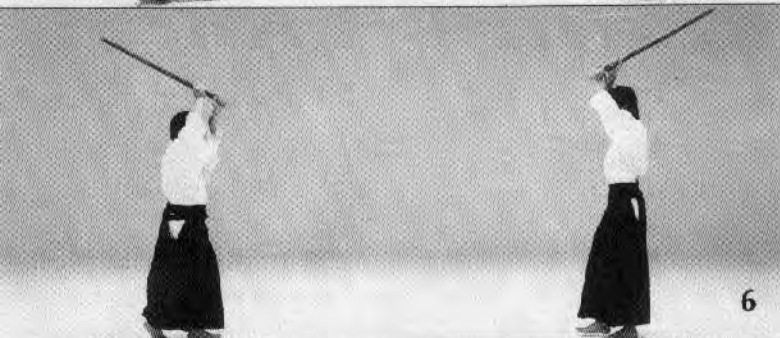
Uchidachi and *Shidachi* adopt *Raito* and advance on each other.



Pics. 8 - 11

Uchidachi: cuts straight down at *Shidachi*.

Shidachi: cuts straight down, in time with the attack, defeating *Uchidachi*.



Pics. 12 - 19

Uchidachi: swinging his *Shinai* in a large circular movement, right to left, attempts to cut the outside of *Shidachi* right ankle.

Shidachi: lifts his right foot to avoid the attack and cuts straight down at *Uchidachi*'s head. Then, drawing back first his left foot, then his right, he raises his *Shinai* into *Raito*, maintaining focus on *Uchidachi* (*Zanshin*).

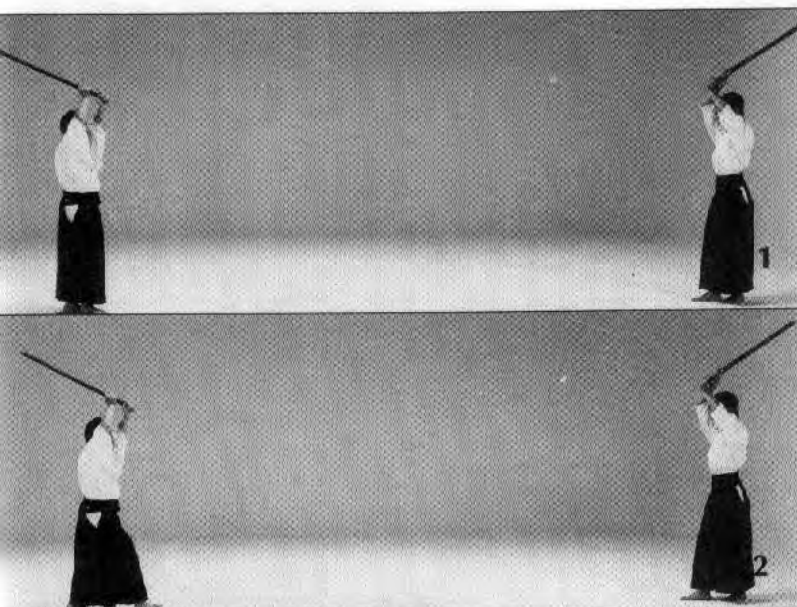




7. Suishasei-Jun-Aikake-Kaeshi

Pics. 1 - 5

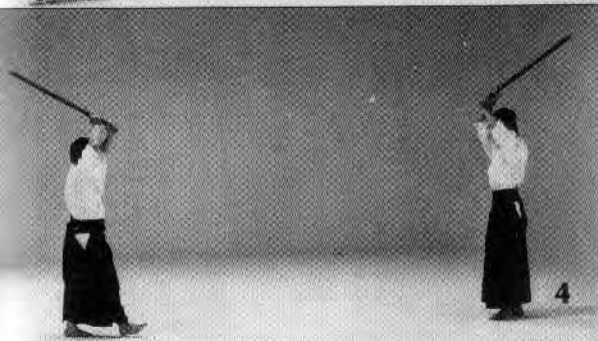
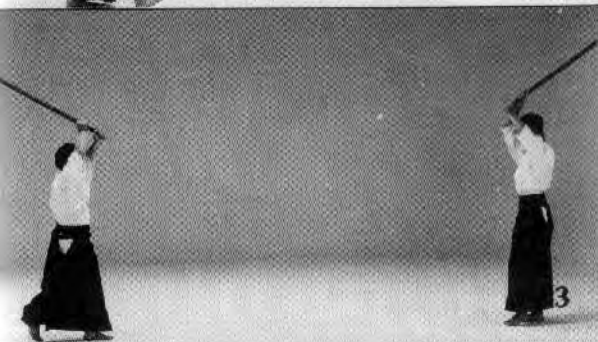
Uchidachi and *Shidachi* advance on each other, both in *Raito*.



Pics. 6 - 10

Uchidachi: cuts straight down at *Shidachi*, with his right foot forward.

Shidachi: also advancing his right foot, cuts down in time with *Uchidachi*.



Pics. 11 - 17

Uchidachi: swinging his *Shinai* in a small circular movement, attacks the left side of *Shidachi's* neck.

Shidachi: receives the attack on his *Shinai* (the *Shinai* is held in a lower position than for the blocking movement in form 4.) and, swinging the *Shinai* in a circular movement clockwise around his left shoulder, steps forward on the left foot and strikes *Uchidachi's* right forearm.



Pics. 18 - 23

Uchidachi: retreats and attacks the right side of **Shidachi's** head.

Shidachi: receives the attack on his *Shinai* and, stepping forward on his right foot, cuts **Uchidachi's** left forearm.



Pics. 24 - 31

Uchidachi: attempts to cut *Shidachi's* left hand.

Shidachi: cuts down against *Uchidachi's* *Shinai*, opening his posture as he does so. Then, entering on his left foot, he cuts *Uchidachi's* right forearm.



Pics. 32 - 39

Uchidachi: attempts to cut **Shidachi's** left wrist.

Shidachi: cuts down against Uchidachi's **Shinai**, this time with the left foot forward, then, advancing on his right foot, strikes Uchidachi's left forearm.



Pics. 40 - 48

Uchidachi: attempts to cut the left side of **Shidachi's** head.

Shidachi: receives the attack on his *Shinai*, then, stepping forward on his left foot, cuts **Uchidachi's** right forearm.

Uchidachi: retreats and attacks the right side of **Shidachi's** head.

Shidachi: receives the attack on his *Shinai* and advances on his right foot, cutting **Uchidachi's** left forearm.

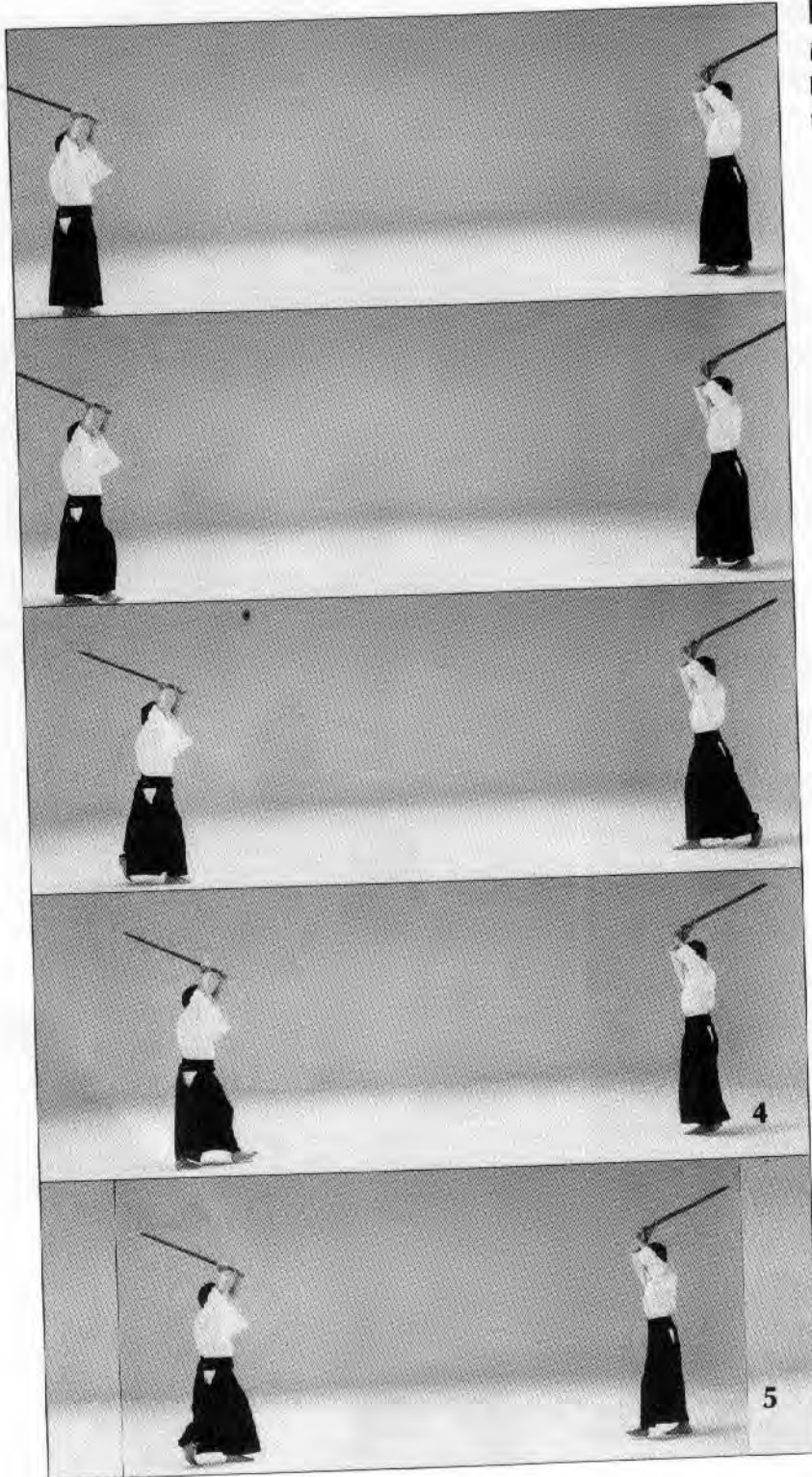




8. Suishasei-Sen-uchi

Pics. 1 - 5

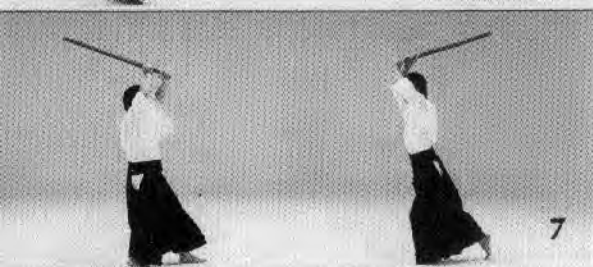
Uchidachi and *Shidachi*,
both in *Raito*, advance
towards each other.



Pics. 6 - 14

Shidachi: advances the left foot slightly before jumping in on his right foot to cut *Uchidachi's* left forearm. Maintaining contact with his *Shinai* against *Uchidachi's* left forearm, he advances, driving *Uchidachi*

back. (This movement is exactly the same as form 2: *Shitsu-Raito-Junsei*.)



Pics. 15 - 19

Uchidachi: attempts to cut the left side of **Shidachi's** head.

Shidachi: receives the attack on his *Shinai* and, withdrawing his right foot, cuts **Uchidachi's** right forearm, swinging the *Shinai* over his left shoulder.



Pics. 20 - 27

Uchidachi: attacks the right side of *Shidachi's* head.

Shidachi: parries the attack over his head and withdraws his left foot to strike *Uchidachi's* left forearm, swinging the *Shinai* anti-clockwise around his head.

Uchidachi: again attacks the right side of *Shidachi's* head.

Shidachi: parries the attack over his head and strikes *Uchidachi's* right forearm, this time

retreating on his right foot. The *Shinai* is swung around the head clockwise.



Pics. 28 - 30

Uchidachi: attempts to cut *Shidachi's* left hand.

Shidachi: cuts down against *Uchidachi's* *Shinai*, opening his posture as he does so.



Pics. 31 - 37

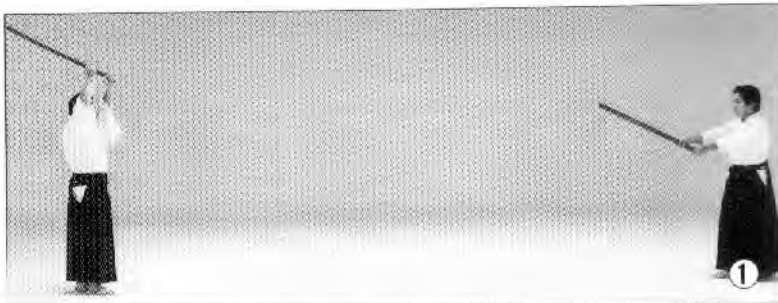
Uchidachi: swinging his *Shinai* in a large circular movement with his right hand only, attempts to cut *Shidachi's* left shoulder.

Shidachi: without changing his foot position, strikes *Uchidachi's* right hand, deflecting the attack. Then, withdrawing with a large step

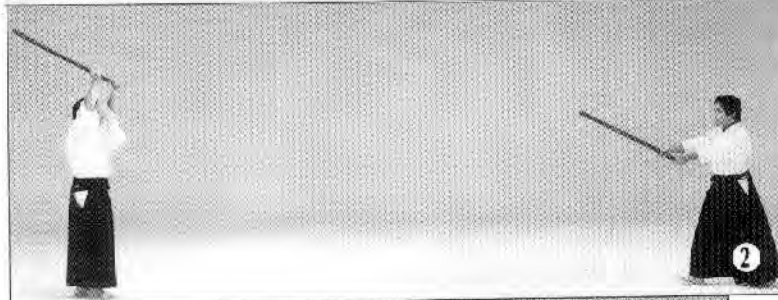


back, he raises his *Shinai* into *Raito*, maintaining focus on *Uchidachi* (*Zanshin*).



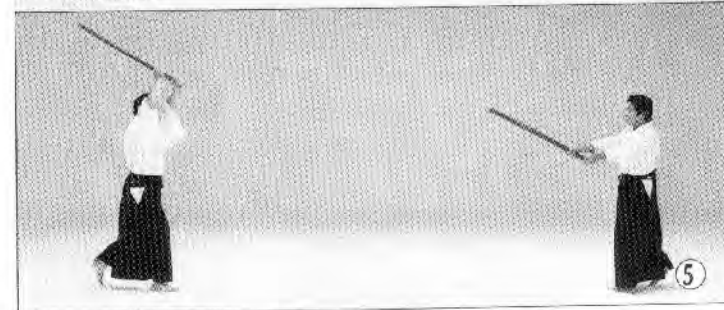


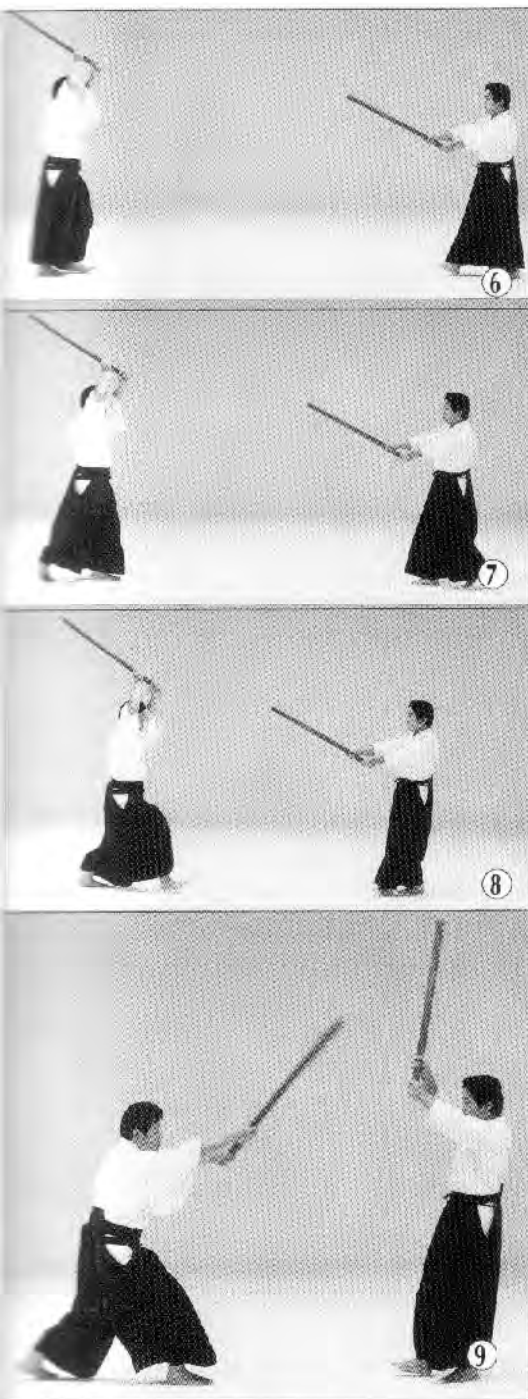
1. *Chudan-Te-o-Saku-Jiki-sei*



Pics. 1 - 8

Uchidachi: Advances in *Raito*
Shidachi: Advances in straight
Chudan

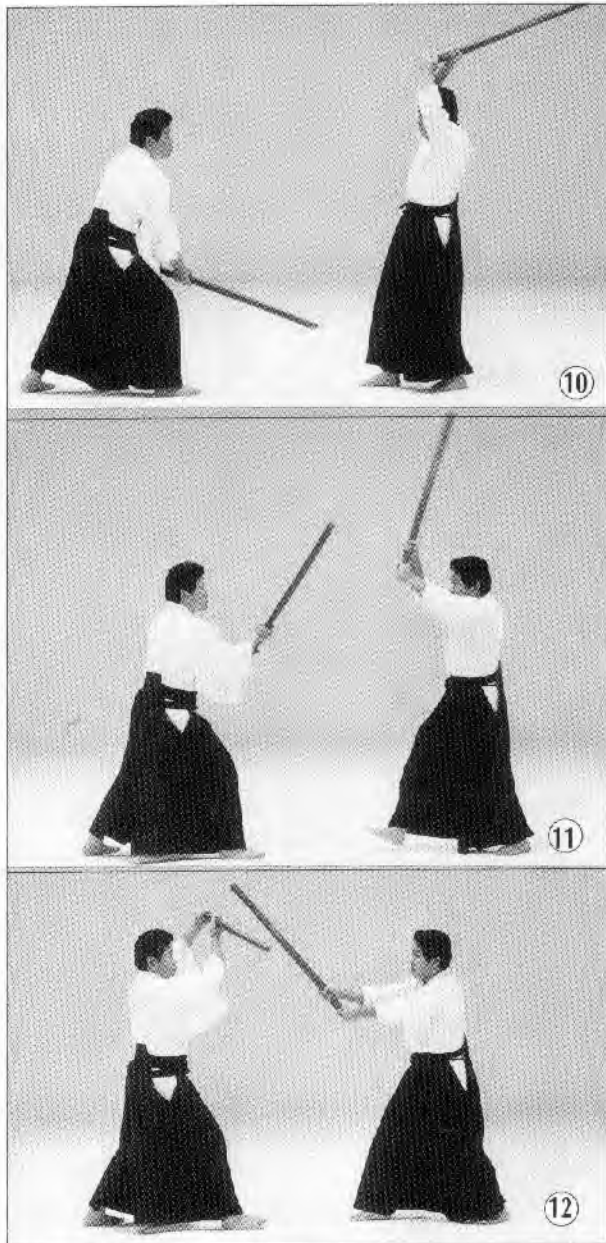




Figs. 8 - 17

Uchidachi: Stepping in on the right foot, cuts at **Shidachi's** left forearm.

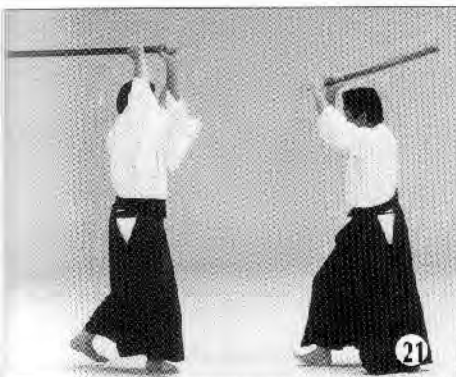
Shidachi: Without moving his feet (right foot forward) avoids **Uchidachi's** attack by raising his **Shinai** into high **Raito**. Then, stepping in on his left foot, cuts down at **Uchidachi's** head.



Uchidachi: Receives the attack on his **Shinai**, swings his **Shinai** in a circular movement around the right side of his head, allowing the tip of the **Shinai** to drop, and makes a cut at **Shidachi's** head.

Shidachi: Receives the attack on his **Shinai** (right foot forward) swings his **Shinai** in a circular movement round his head (right to left), allowing the tip of the **Shinai** to drop (this is the same as the movement made by **Uchidachi** just described) and cuts diagonally (right arm crossed over left) at **Uchidachi's** right forearm.





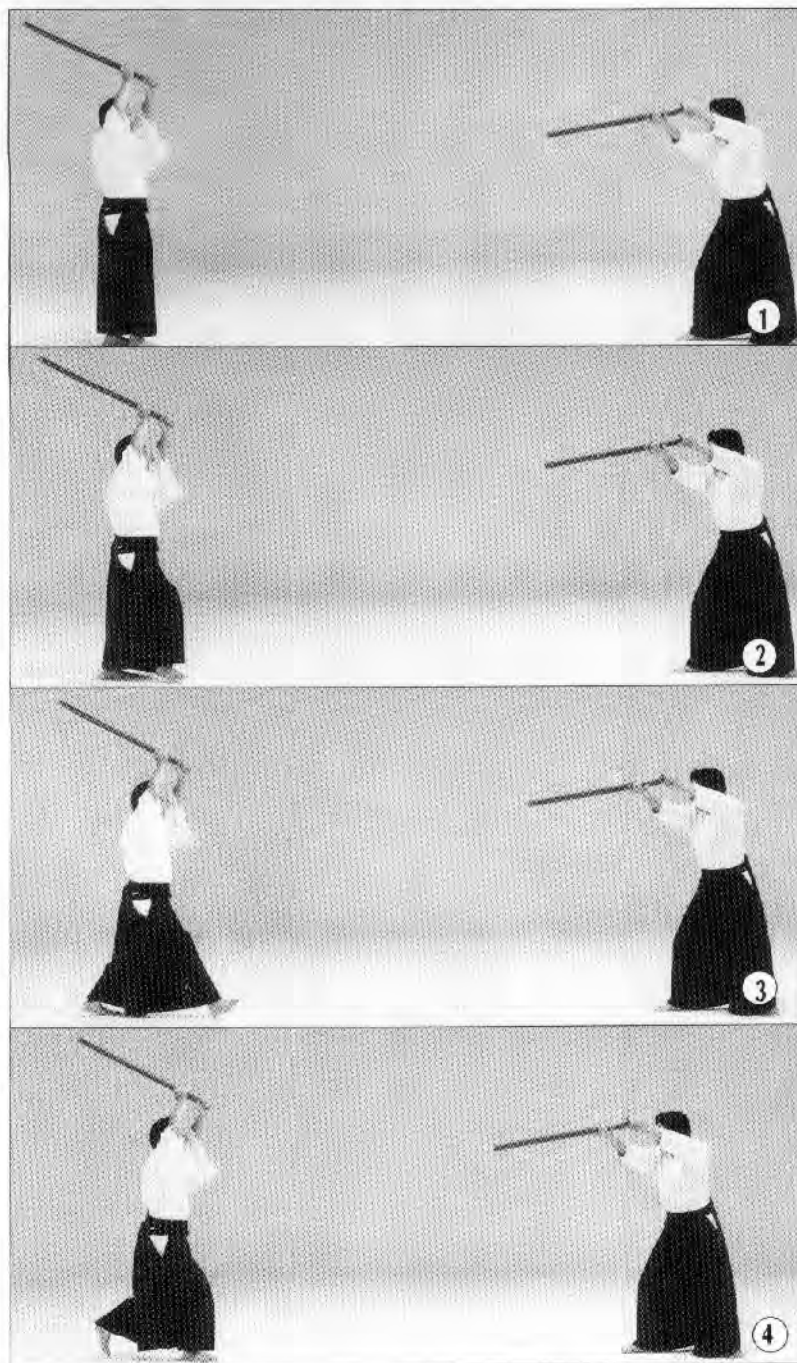
Pics. 18 - 23

Uchidachi: Retreats and makes a cut at *Shidachi's* head (left foot forward).

Shidachi: Receives the attack on his *Shinai* (stepping in on his advanced left foot) with the arms crossed (right over left), swings the *Shinai* round his head (left to right) and strikes the left forearm of *Uchidachi*, who has retreated a step after his attack.

2. *Jokaku-sei-Jun-Atama-o-Fusegu*
3. *Jokaku-sei-Hara-o-Fusegi-Nagashi*
4. *Jokaku-sei-Kobushi-o-Fusegi-Dome*

All three performed as a whole, without pause.



Pics. 1 - 6

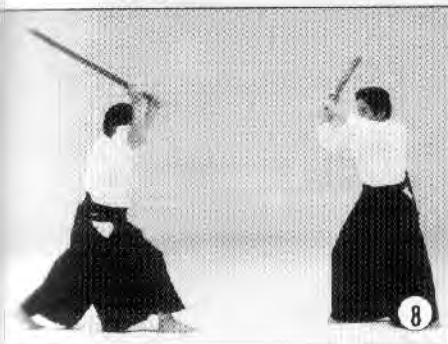
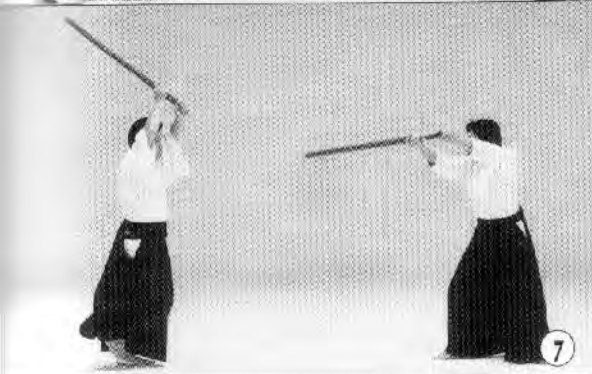
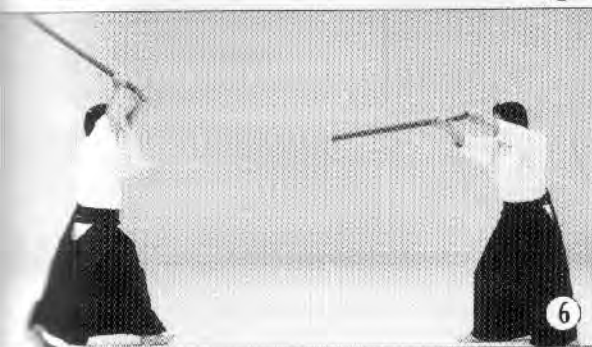
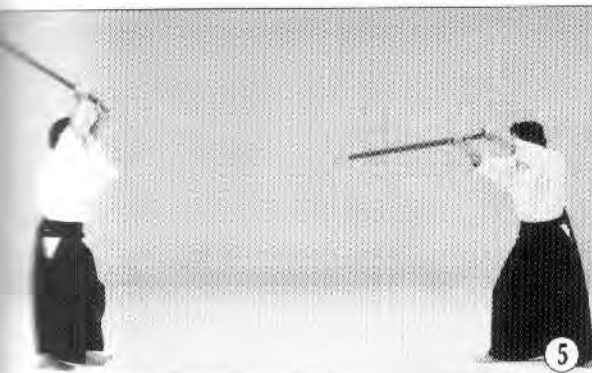
Uchidachi: Advances in *Raito*.

Shidachi: With his right foot forward, adopts the posture shown, the "blade" of the *Shinai* angled up, threatening a cut at *Uchidachi*'s left side. This posture is called *Jun-no-Jokaku-sei*.

Pics. 7 - 12

Uchidachi: Makes a cut at *Shidachi*'s left hand.

Shidachi: Raises his *Shinai* over his right shoulder and cuts down against *Uchidachi*'s *Shinai*, turning his left shoulder back as he does so. As he turns, leaving the right foot in place, he moves the left back slightly. Then, he moves back into his original posture (*Jun-no-Jokaku-sei*), this time with the *Shinai* raised a little higher, threatening a thrust to *Uchidachi*'s throat.

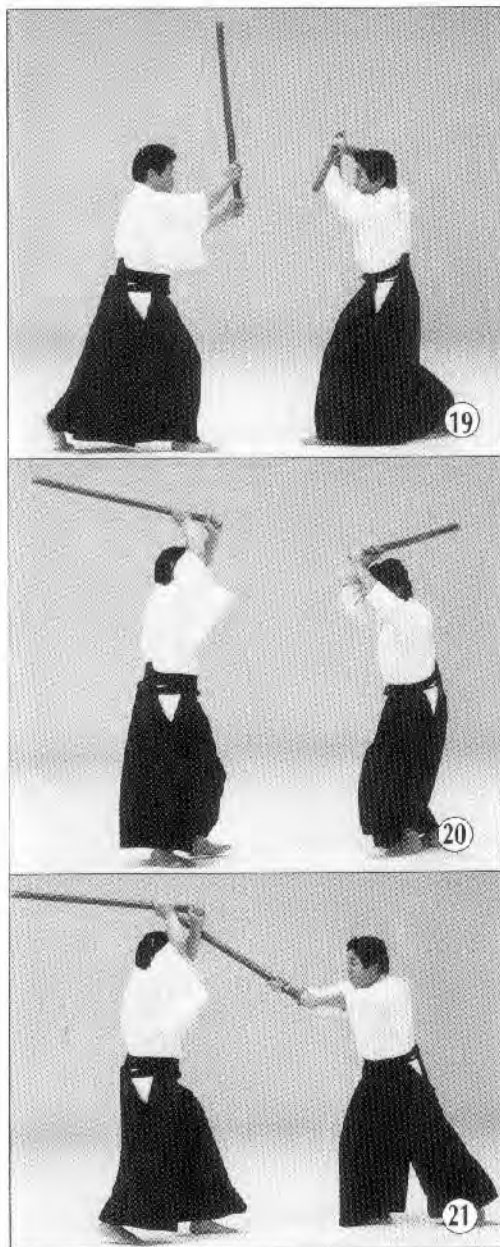




Pics. 13 - 17

Uchidachi: Steps in on his right foot and makes a cut at *Shidachi's* head.

Shidachi: Receives the attack on his *Shinai* and, taking a large step back on his right foot, cuts *Uchidachi's* right forearm (The parrying and cutting movements are as described in form 1: *Chudan-Te-o-saku-Jikisei*).



Pics. 18 - 22

Uchidachi: Once again, makes a cut at *Shidachi*'s head.

Shidachi: Receives the attack on his *Shinai* and, stepping back on his left foot, cuts *Uchidachi*'s left forearm.

✳ This concludes form 2.

Pics. 23 - 28

Uchidachi: Attacks *Shidachi*'s right side.

Shidachi: Stepping out on his right foot, receives the attack on his *Shinai*, which is braced against his right forearm. As *Uchidachi* retreats a step, raising his *Shinai* into *Raito*, *Shidachi* advances on his left foot and cuts his right forearm.



Pics. 29 - 35

Uchidachi: Attacks *Shidachi*'s left side.

Shidachi: Receives the attack, this time with his *Shinai* braced against his left forearm. He then cuts the left forearm of the retreating *Uchidachi*, advancing on his right foot to do so.



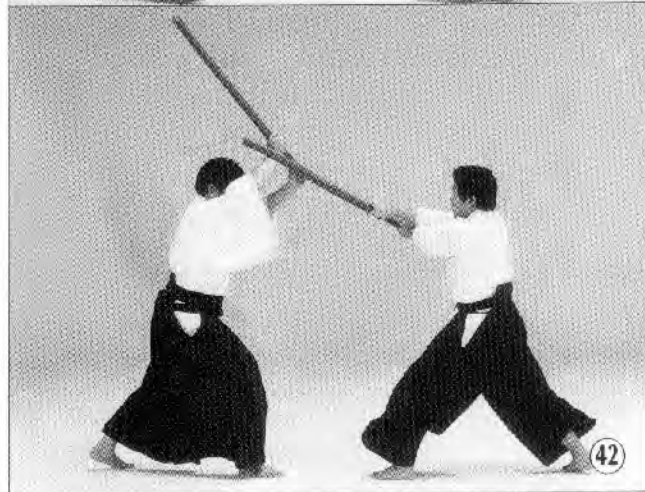
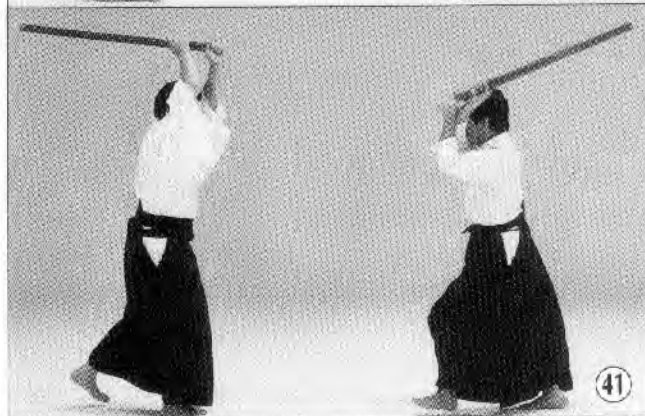
✱ This concludes form 3.

Pics. 36 - 43

Uchidachi: Draws back a little, then advances on his left foot, cutting at *Shidachi*'s left hand.

Shidachi: Raises his *Shinai* to the right side of his head then, turning his hips and shoulders back to the left (widening his posture with a slight step back on his left foot), he cuts down, deflecting

Uchidachi's attack. He then raises his *Shinai* to the left side of his head and, advancing on his left foot, cuts the retreating *Uchidachi*'s right forearm.

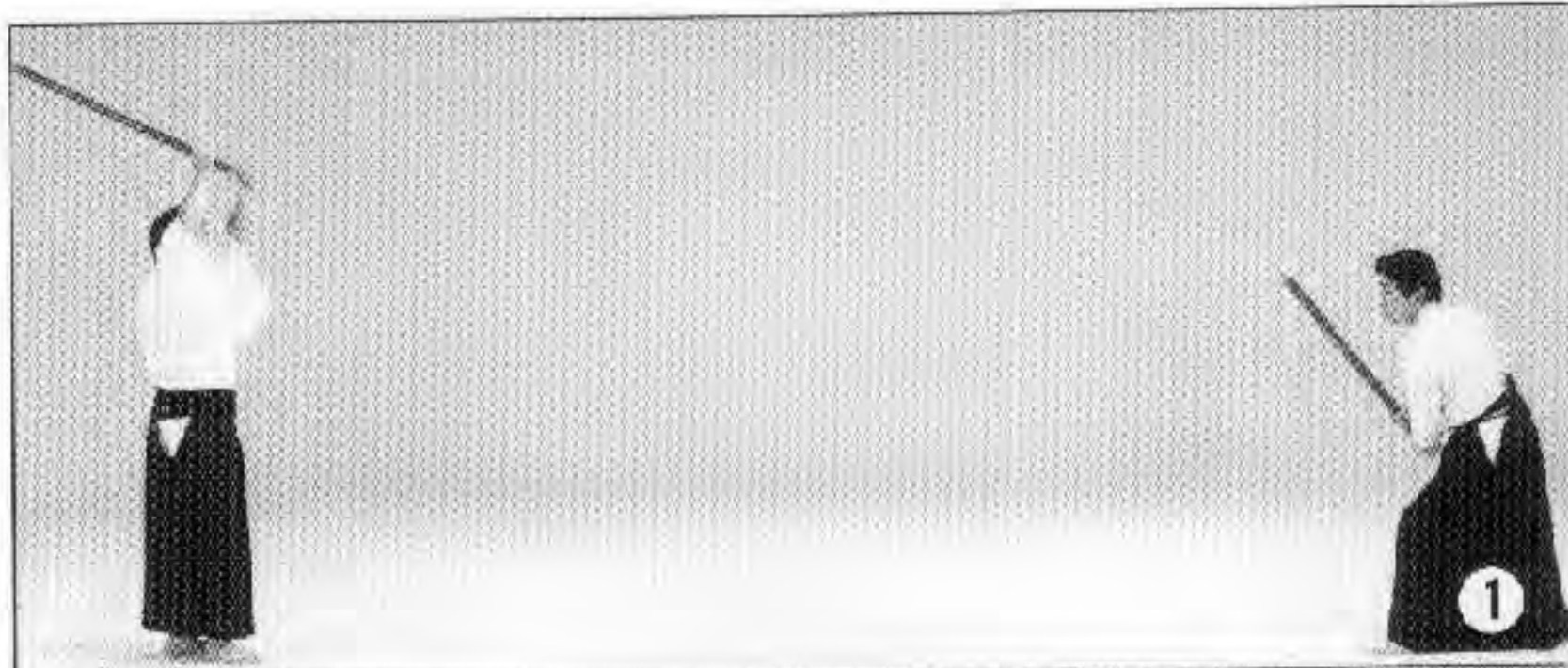


Pics. 44 - 61

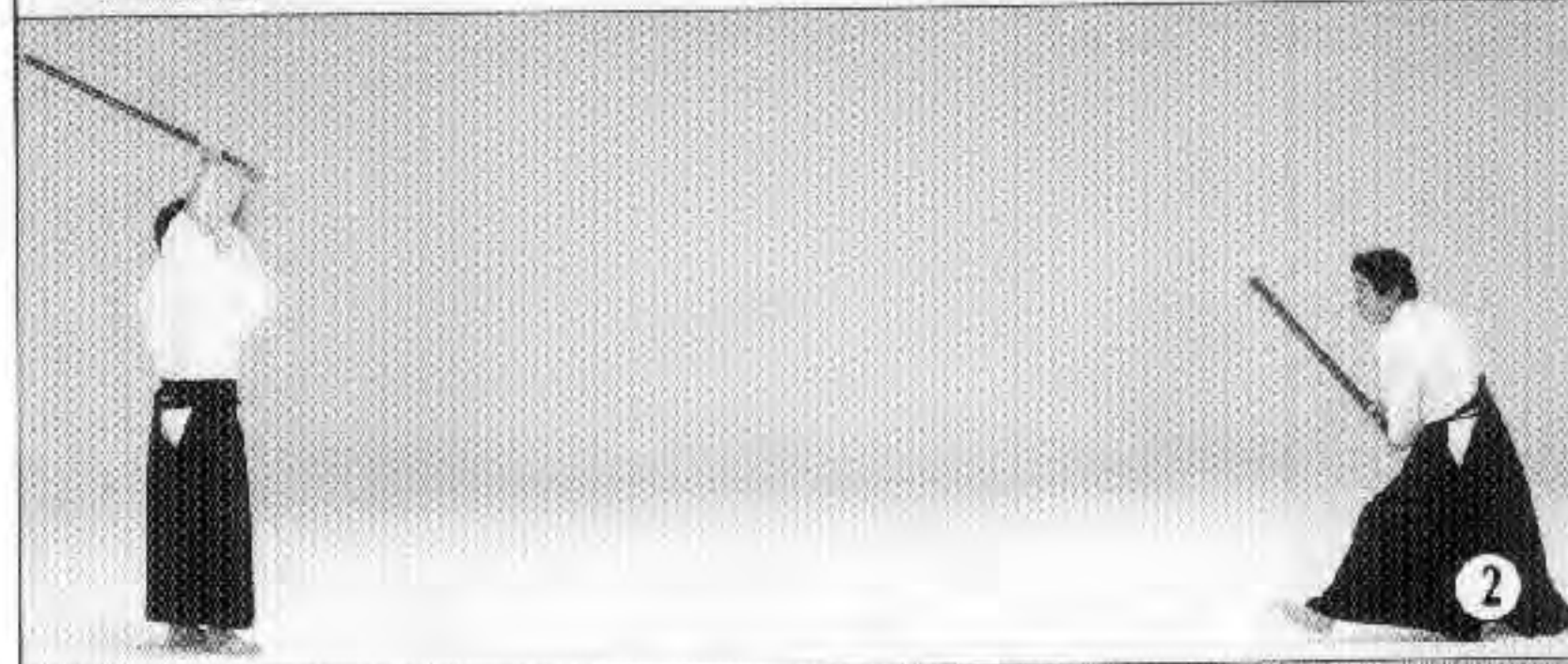
Uchidachi: Draws back his right foot slightly, then moves forward (on his right), attacking *Shidachi*'s left hand.

Shidachi: Raises his *Shinai* to the left side of his head, then cuts down, deflecting *Uchidachi*'s attack. Then, he raises his *Shinai* to the right side of his head and, advancing on his right foot, cuts *Uchidachi*'s left forearm.



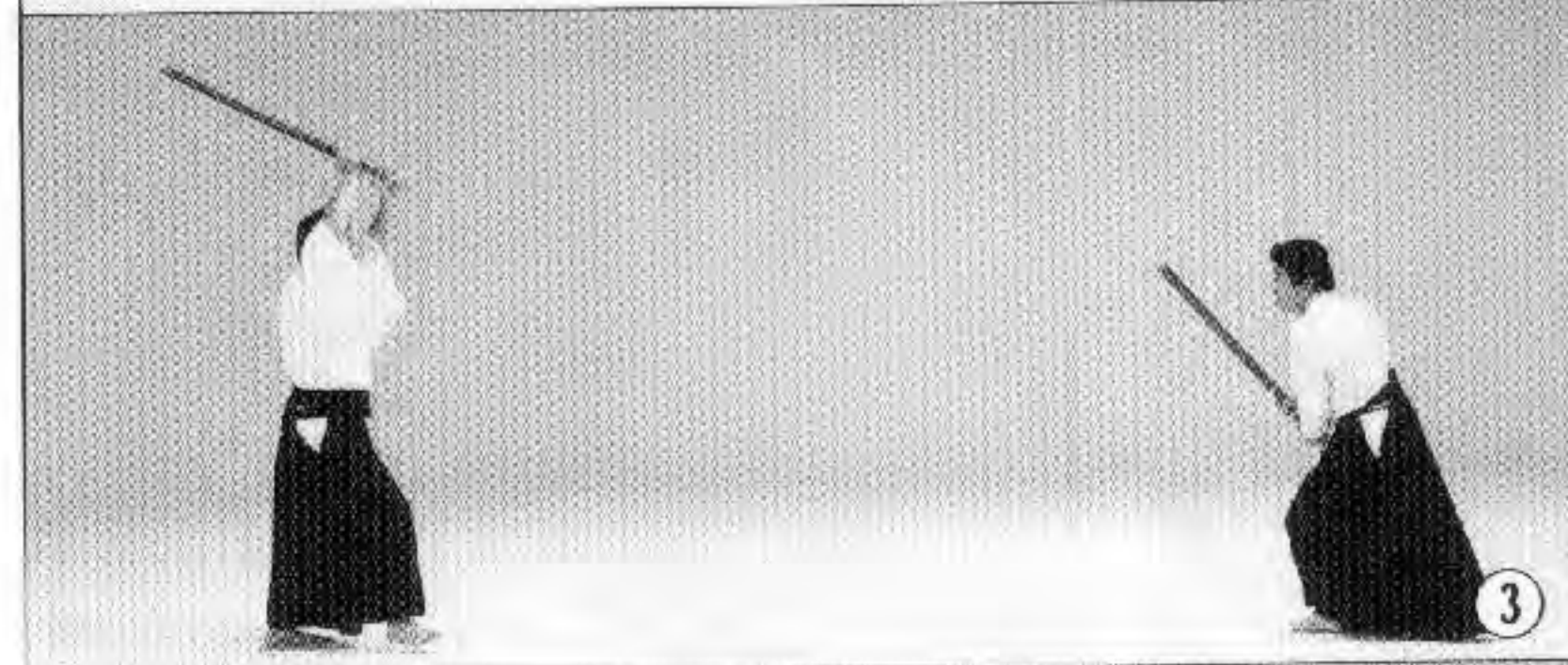


5. *Jokaku-sei-Gyaku-tenshin*



6. *Jokaku-sei-Jun-Tsuke-uchi*

Both performed as a whole, without pause.

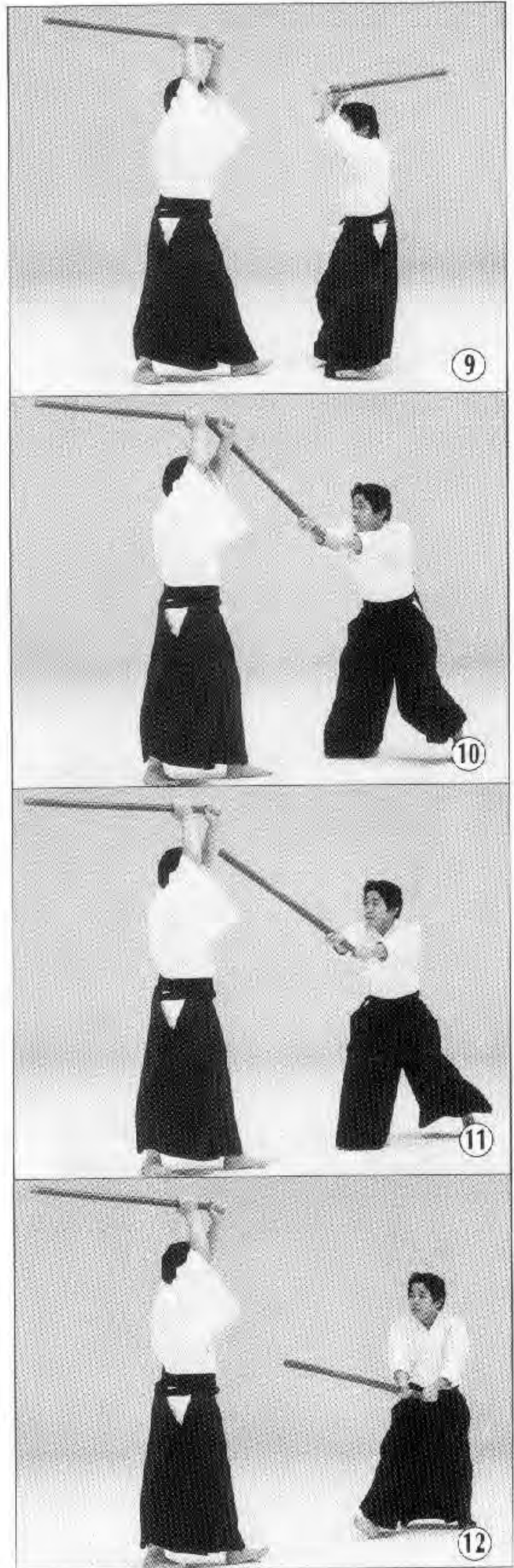
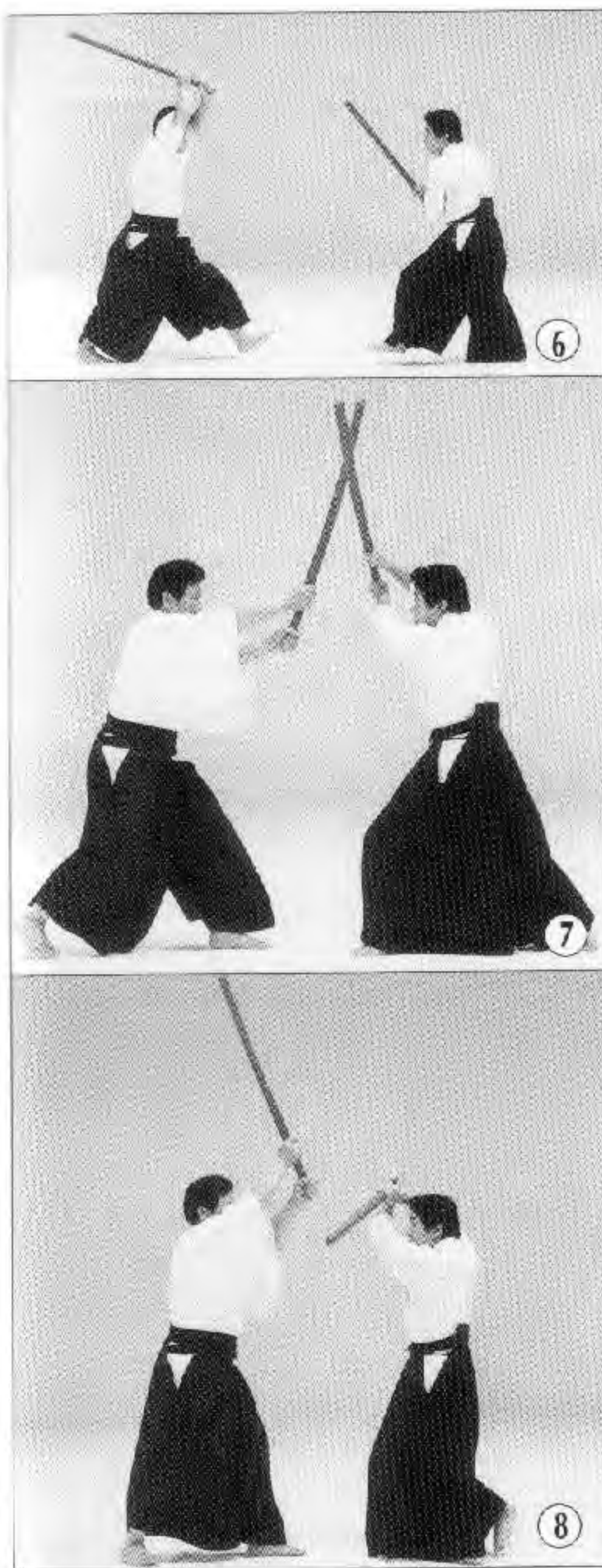


Pics. 1 - 5

Uchidachi: Advances in *Raito*.

Shidachi: Advances in the posture shown, which is called *Gyaku-no-Jokaku-sei*. The *Shinai* is held so that the hilt is in front of the right hip and the tip in front of the left shoulder.





Pics. 6 - 19

Uchidachi: With a large step forward on his left foot, makes a cut at *Shidachi*'s head.

Shidachi: Receives the attack on his *Shinai* and, stepping out to *Uchidachi*'s left front corner on his right foot, cuts *Uchidachi*'s left forearm. He then retreats and raises his *Shinai* preparatory to *Uchidachi*'s next attack.





Pics. 20 - 33

Uchidachi: Advancing on his right foot, attacks **Shidachi's** head.

Shidachi: Receives the attack on his *Shinai*, this time with the right foot forward and, stepping out to **Uchidachi's** right front corner on his left foot, cuts

his right forearm. He then retreats a few paces and raises his *Shinai*.





Pics. 34 - 44

Uchidachi: Attacks Shidachi's head, advancing on his left foot.

Shidachi: Receives the attack on his *Shinai* with his left foot forward and, stepping out to *Uchidachi*'s left front corner, cuts his left forearm. He then retreats and raises his *Shinai*.





43



44



45

✱ This point marks the end of form 5 and the beginning of form 6.



46



47



48



49

Pics. 45 - 63

Uchidachi: Advances on his right foot and attacks the left side of *Shidachi's* head.

Shidachi: Parries the blow at the left side of his head and, stepping out slightly to *Uchidachi's* left side, thrusts the "blade" of his *Shinai* against his left forearm.

Uchidachi: Adjusts his posture to face *Shidachi* and again attacks the left side of *Shidachi's* head.

Shidachi: Responds exactly as before.

Uchidachi: Once again adjusts his posture and attacks as before.

Shidachi: Responds as before.

Uchidachi: Again adjusts his posture and attacks as before.

Shidachi: Parries the attack as before, but this time, steps out to *Uchidachi's* right front corner and cuts his right forearm.

Uchidachi: Attacks the right side of *Shidachi's* head.

Shidachi: Parries the attack at the right side of his head, and, stepping slightly out to *Uchidachi's* right side, thrusts the "blade" of his *Shinai* against his right forearm.





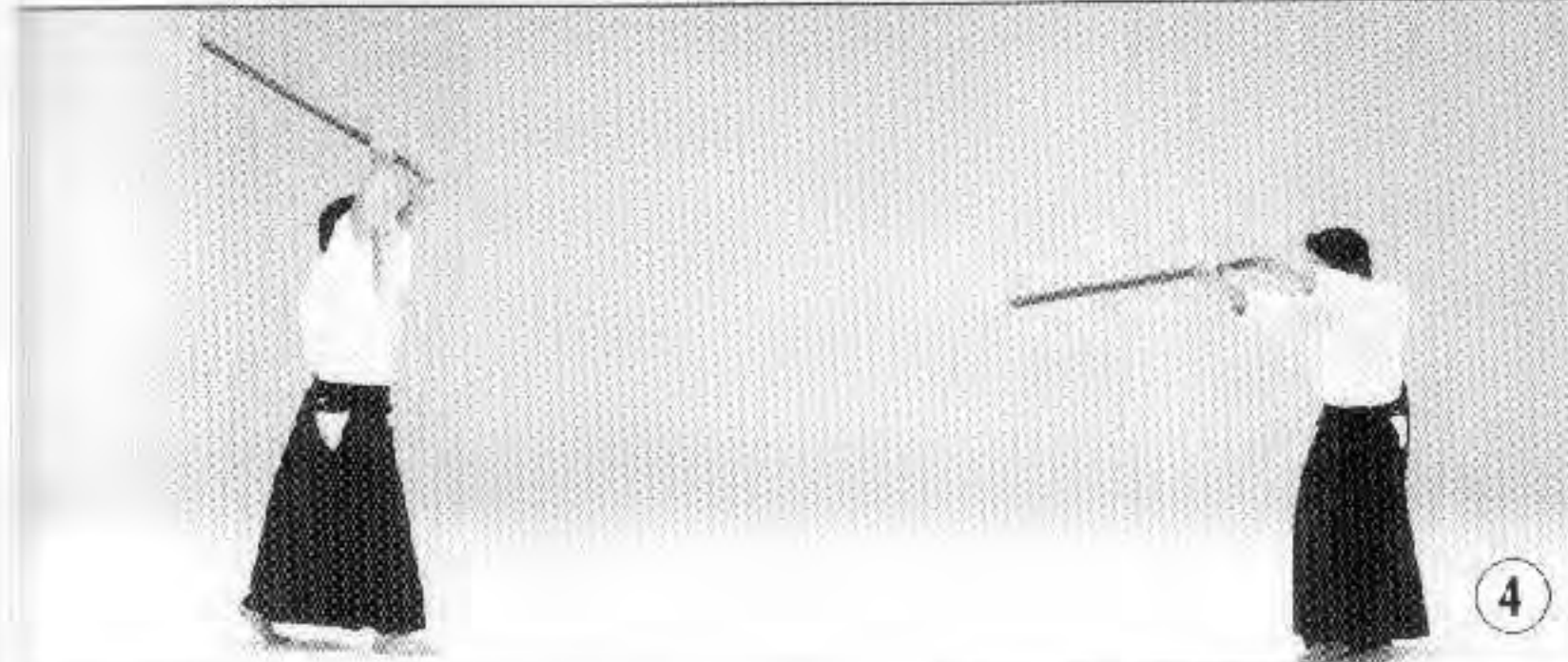
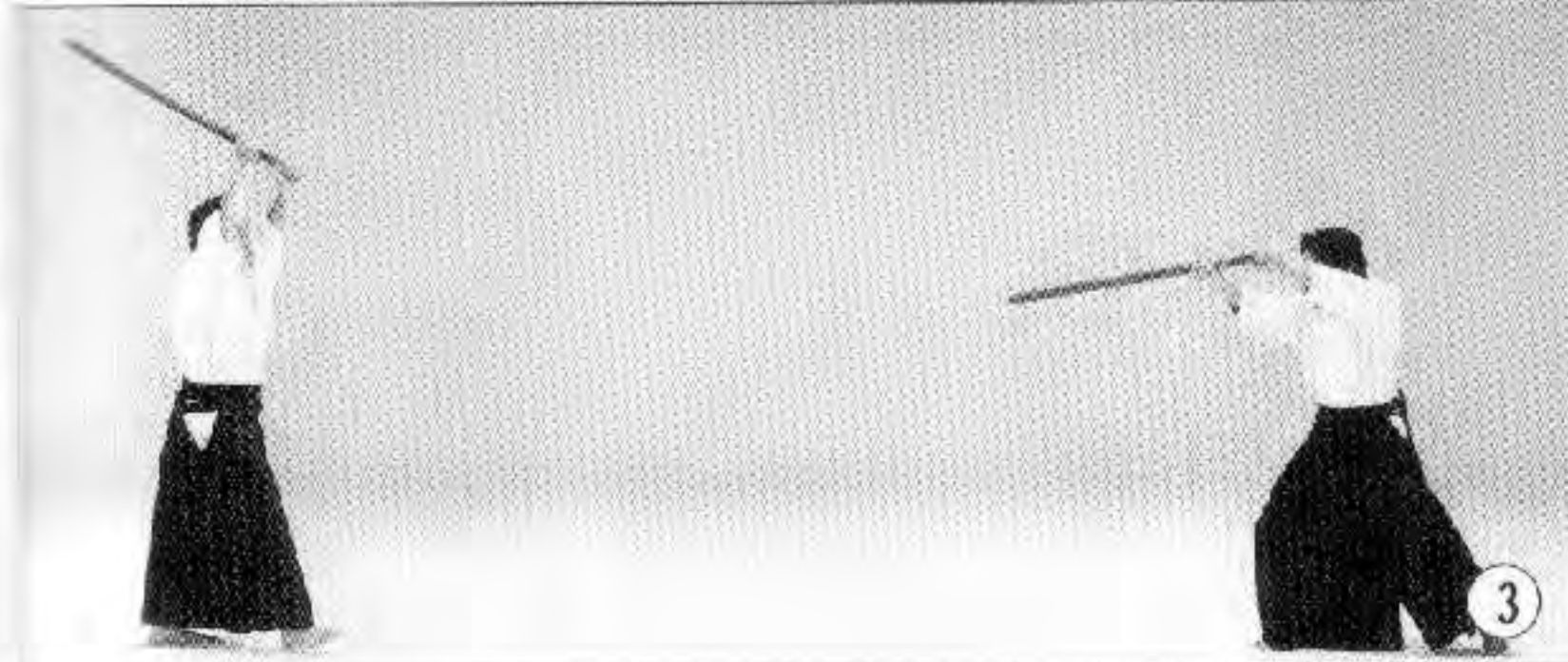


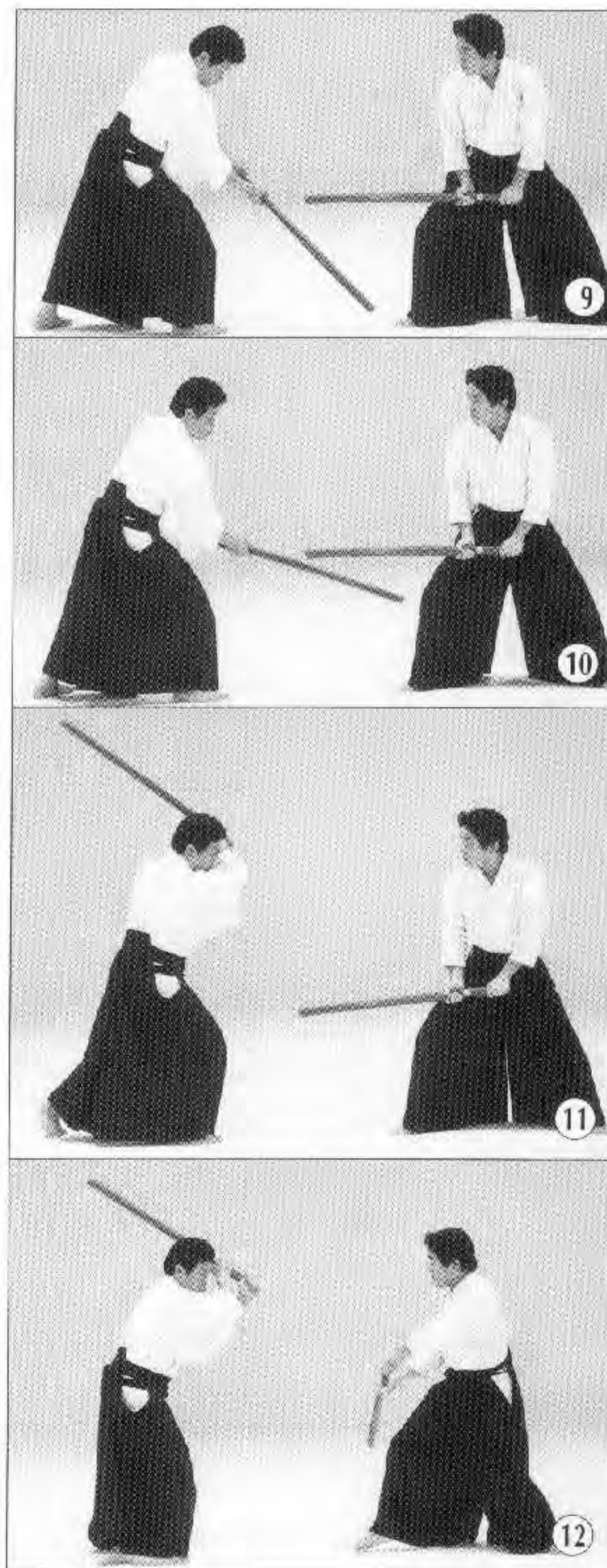
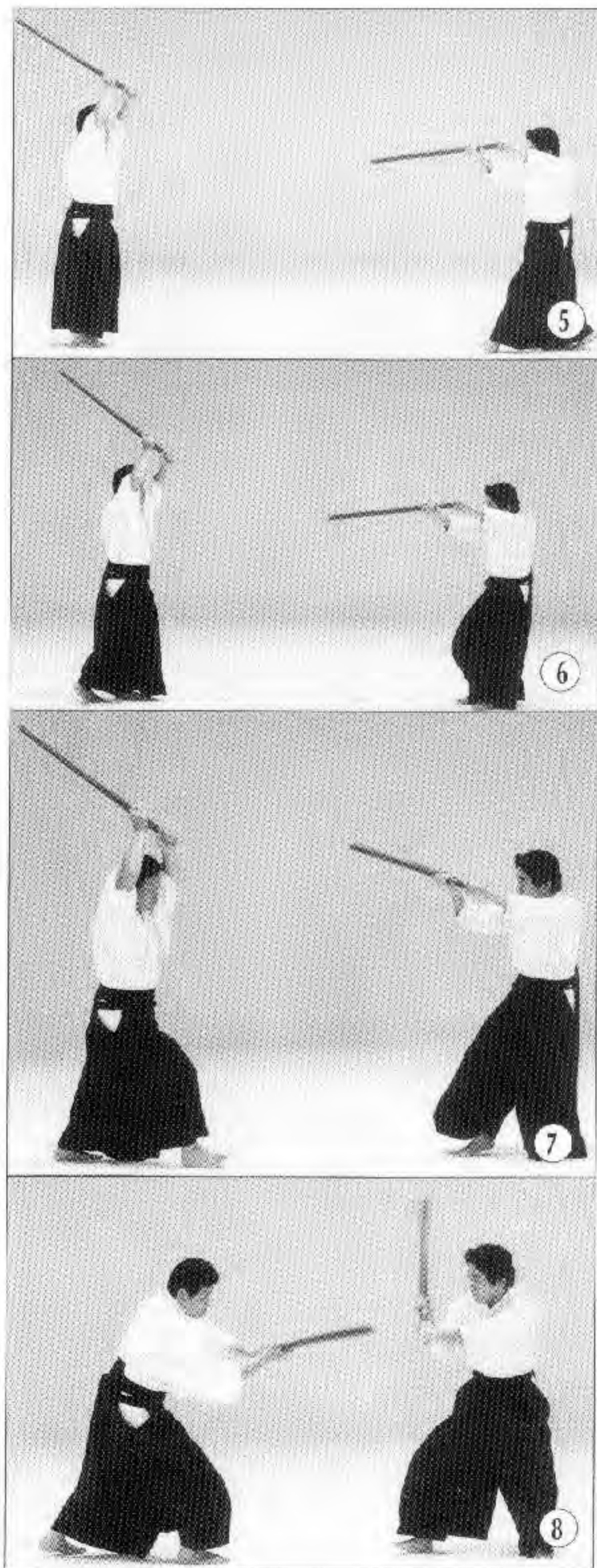
7. Jokaku-sei-Jun-Ashi-o-Fusegu

Pics. 1 - 6

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Jun-no-Jokaku-sei*.





Pics. 7 - 9

Uchidachi: Makes a cut at *Shidachi*'s left hand.
Shidachi: Raises his *Shinai* to the right side of his head, then brings it down against *Uchidachi*'s *Shinai*, stepping back slightly on his left foot.



Pics. 10 - 14

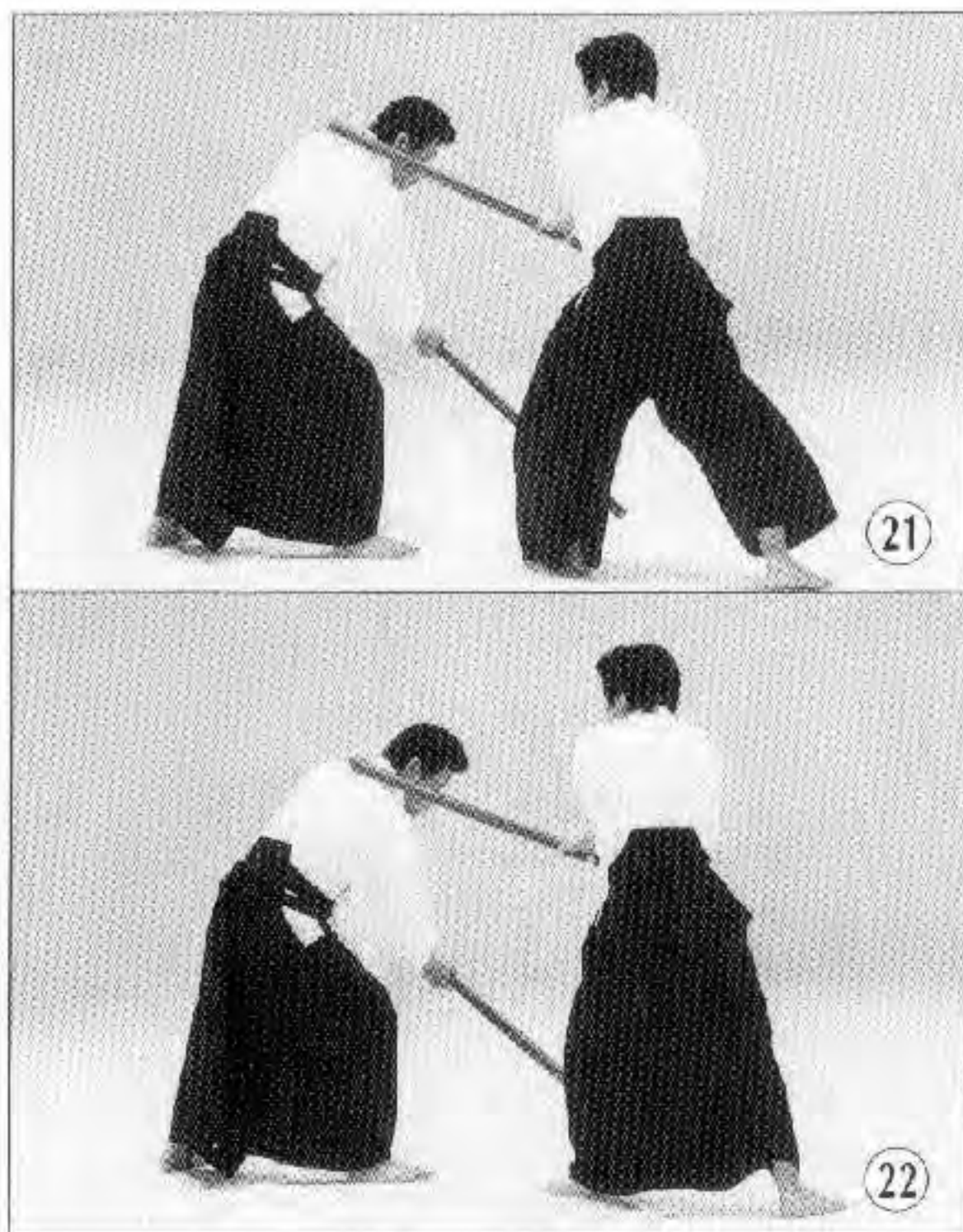
Uchidachi: Stepping in on his left foot, attacks the right side of *Shidachi's* torso.

Shidachi: Extends his *Shinai* to his right in a blocking movement, stepping out on his right foot to meet the attack.

Pics. 15 - 22

Uchidachi: Makes a cut at the inside of *Shidachi's* right ankle.

Shidachi: Lowers his posture and meets the attack with his *Shinai*. He then steps slightly out to *Uchidachi's* right, cutting down at his exposed neck.

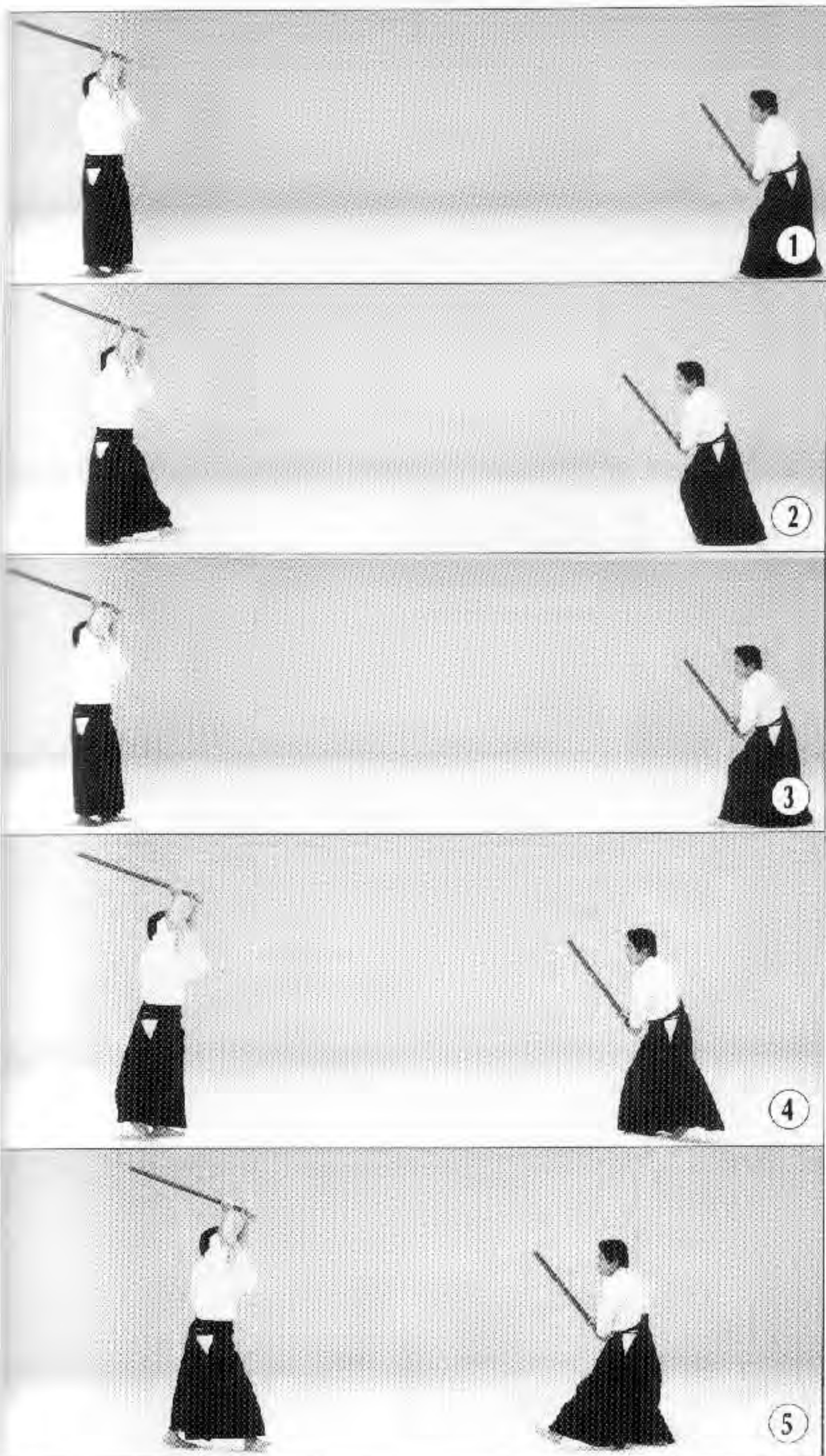


8. *Jokaku-sei-Gyaku-Te-Ashi-o-hazusu*

Pics. 1 - 7

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Gyaku-no-Jokaku-sei*.





Pics. 8 - 17

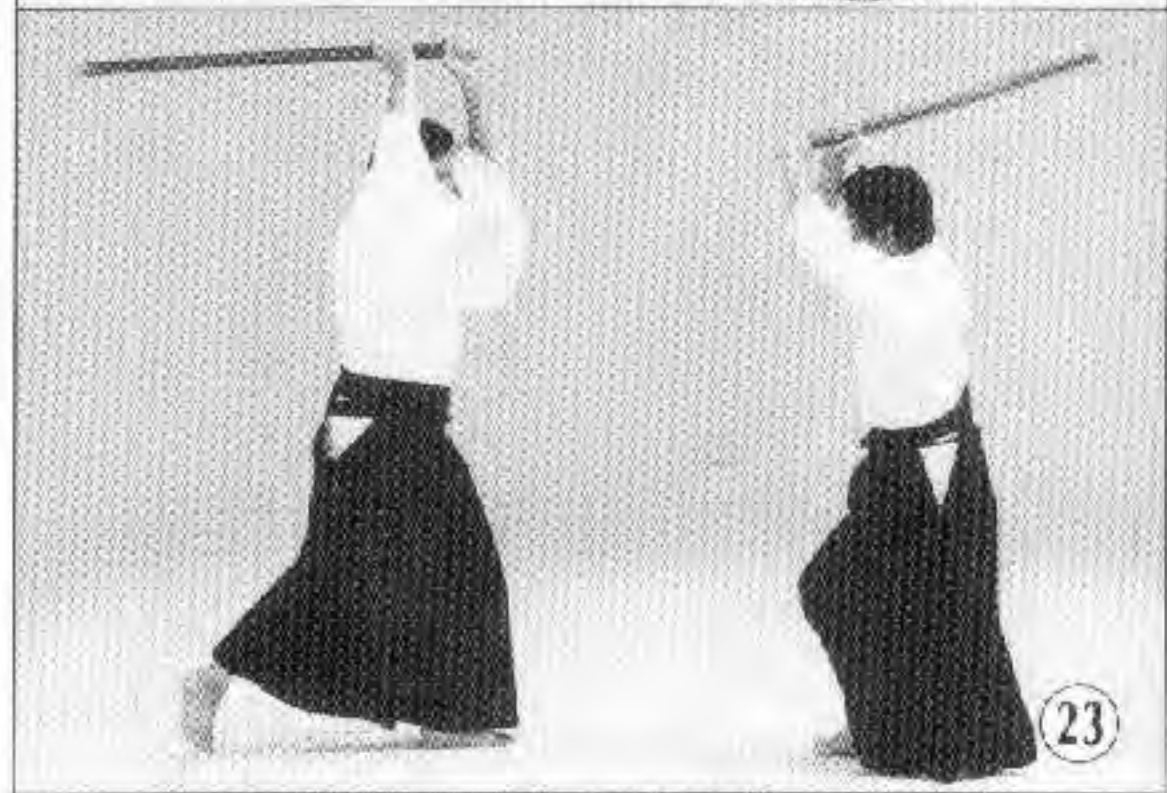
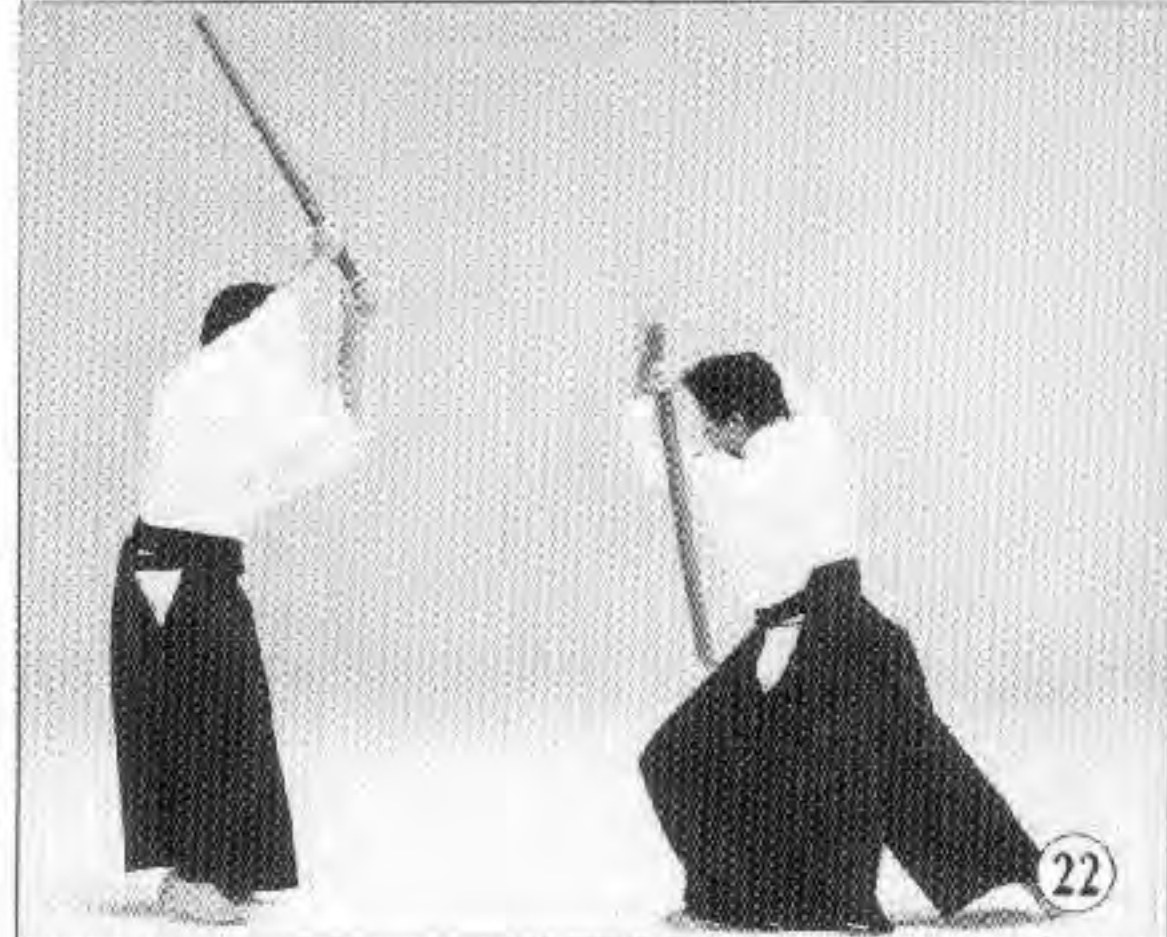
Uchidachi: Advances on his left foot and cuts down through the hilt of *Shidachi's Shinai* at the inside of his left leg.

Shidachi: Draws his left foot back to his right and raises his *Shinai* into *Raito*, avoiding *Uchidachi's* attack. He then advances on his right foot to attack *Uchidachi's* head.

Uchidachi: Receives the attack on his *Shinai* and attacks the left side of *Shidachi's* neck.

Shidachi: Parries the blow at the left side of his head and advances on his left foot, cutting *Uchidachi's* right forearm.



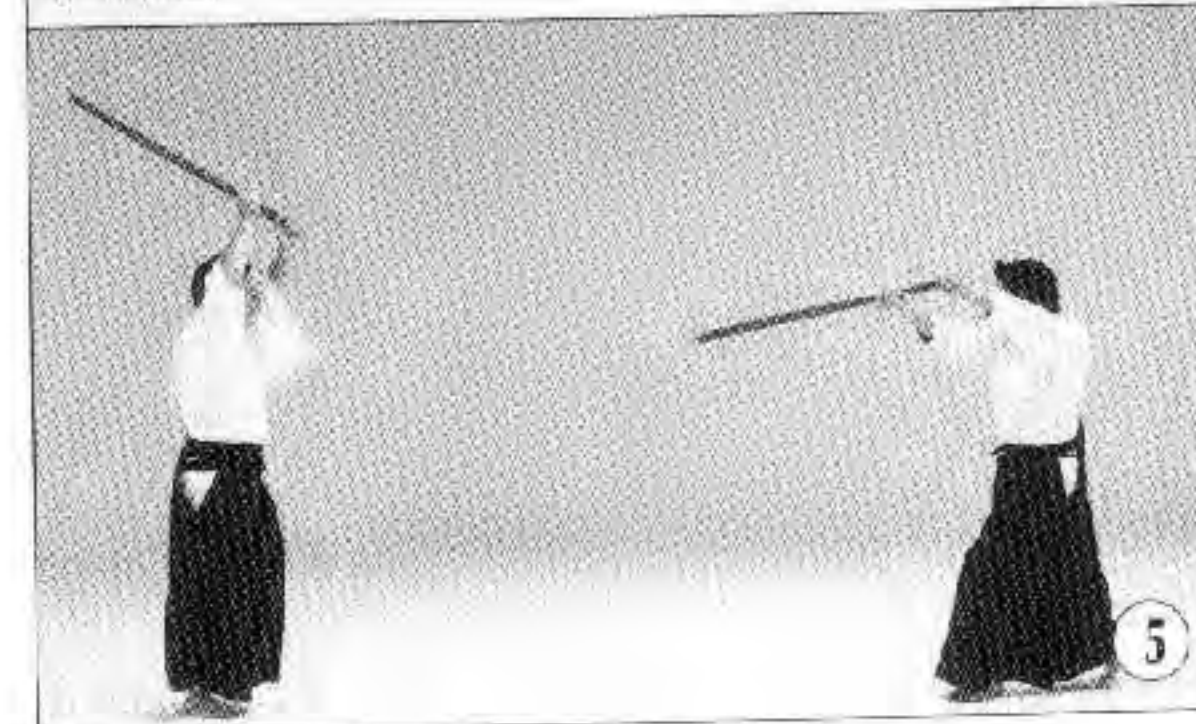
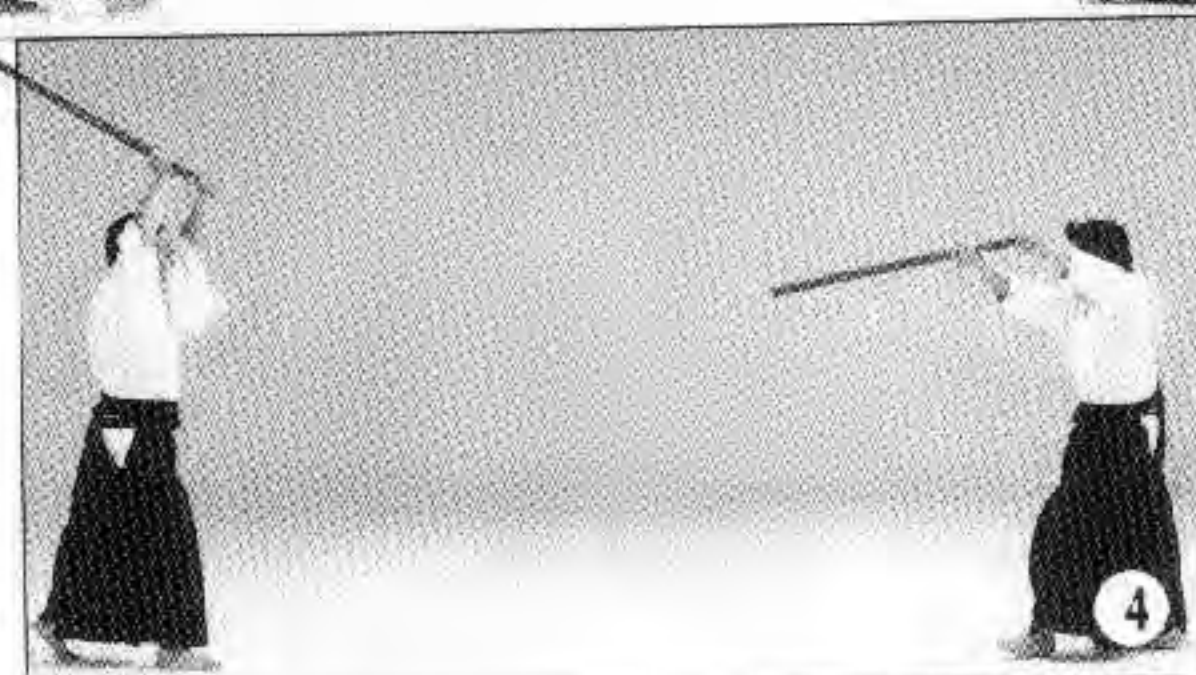
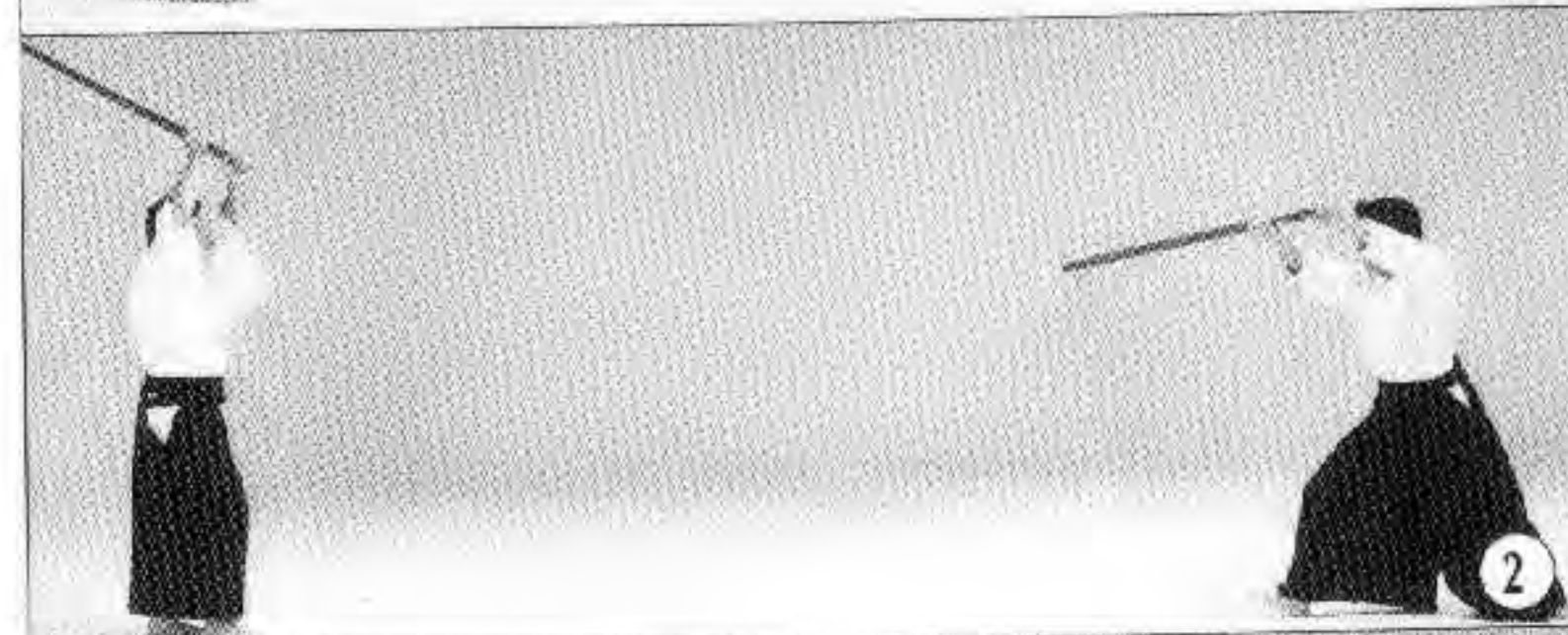
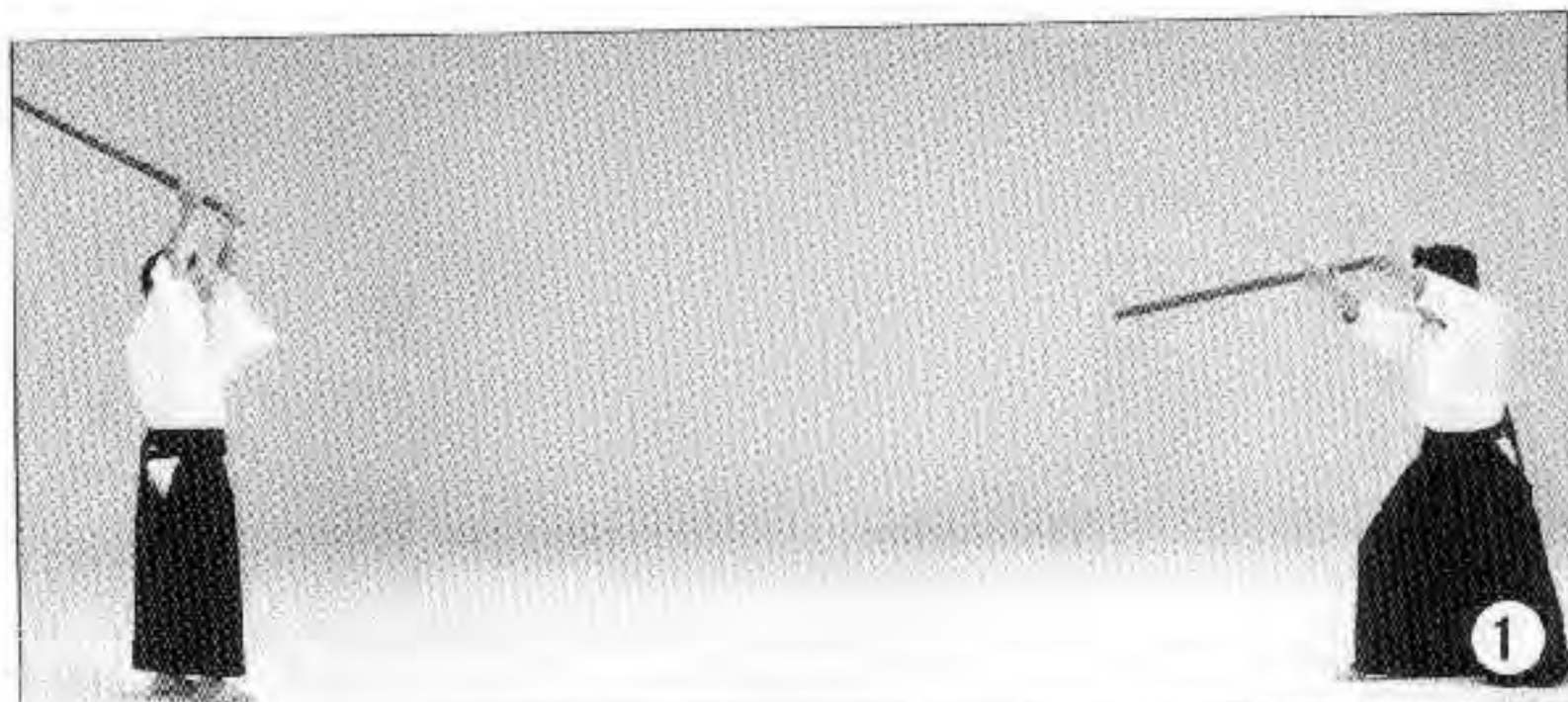




Pics. 18 - 26

Uchidachi: Cuts at the inside of *Shidachi's* advanced left ankle.

Shidachi: Lowers his posture to block the attack and finishes by advancing his right foot to cut *Uchidachi's* left forearm.

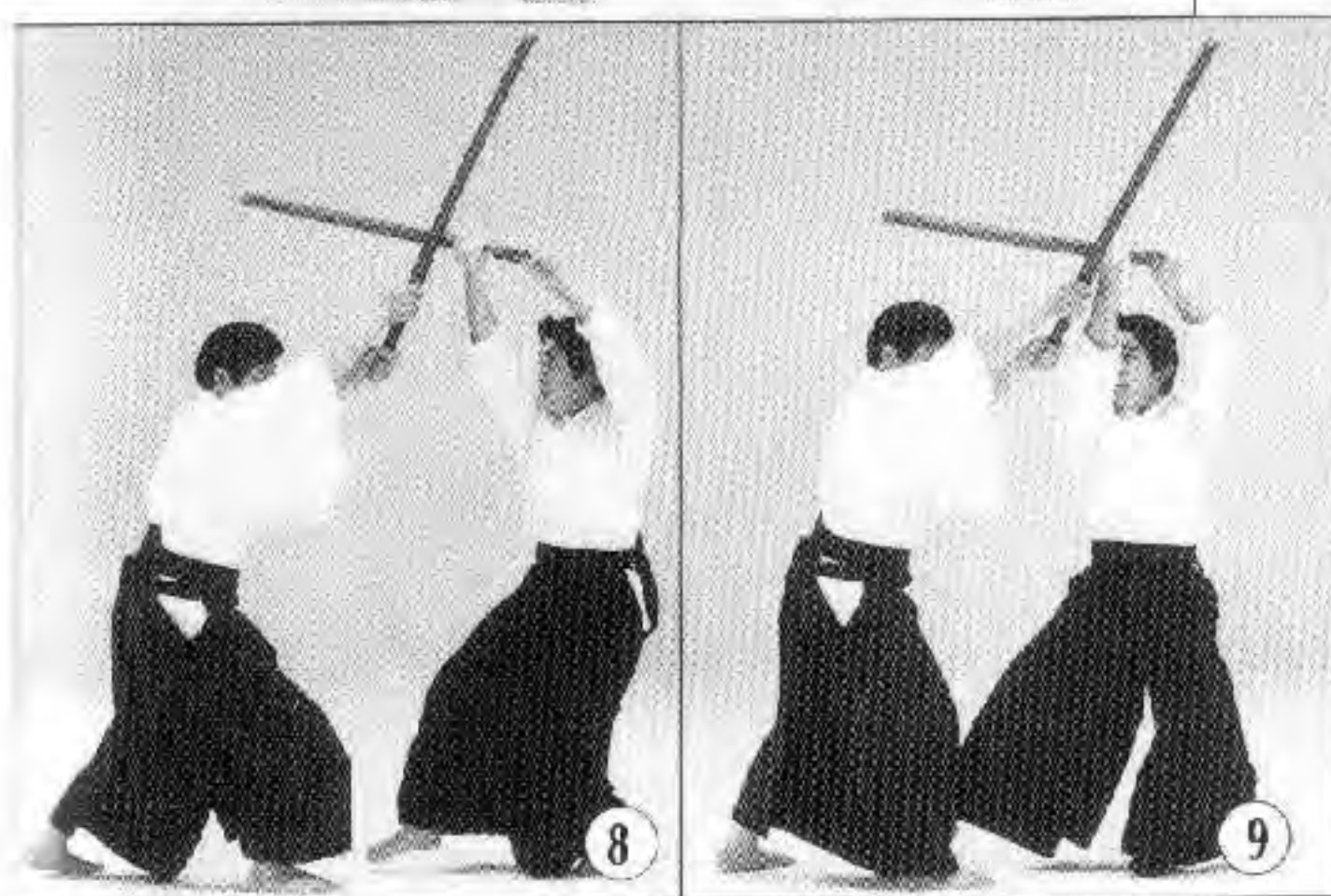
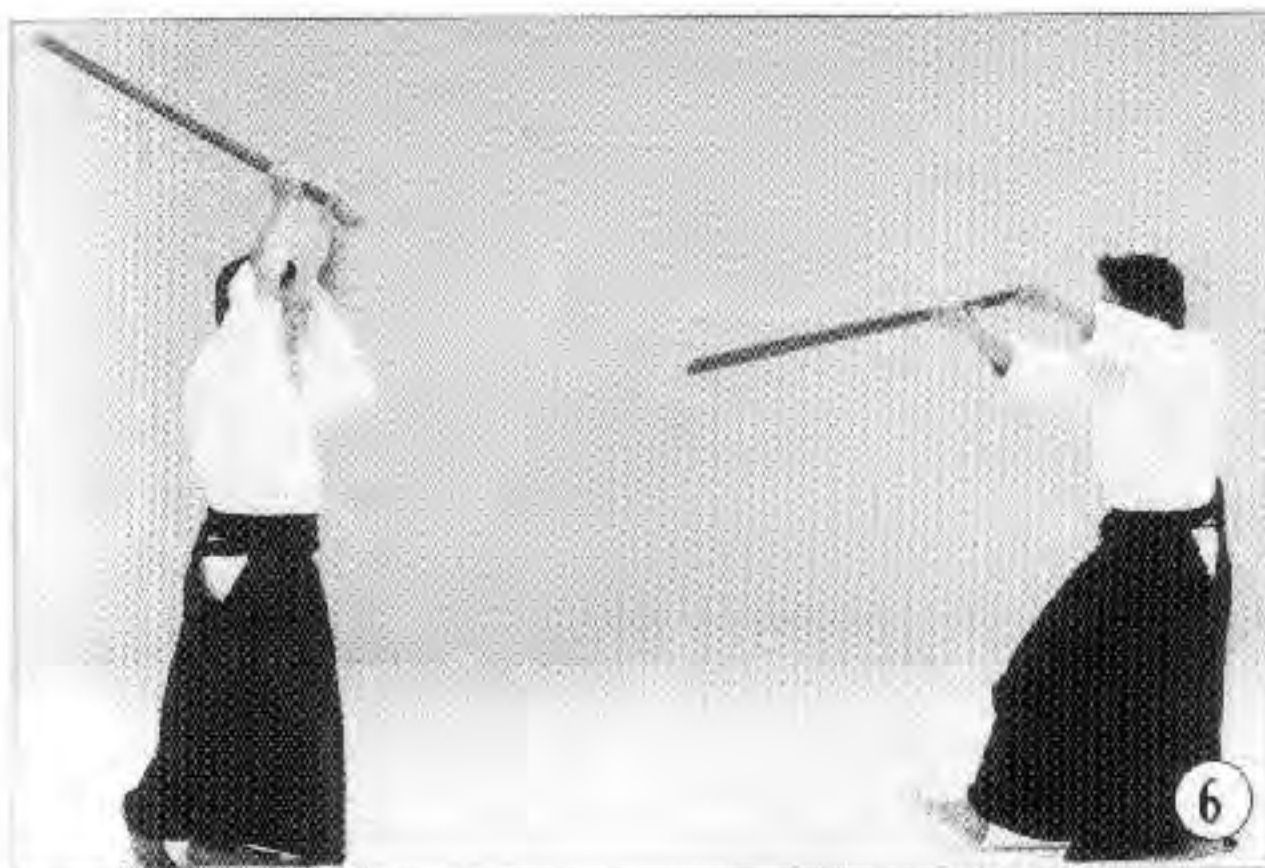


9. Jokaku-sei-Jun-Tsuke-barai

Pics. 1 - 5

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Jun-no-Jokaku-sei*.



Pics. 6 - 20

Uchidachi: Makes a cut at *Shidachi's* head.

Shidachi: Receives the attack on his *Shinai* over his head, stepping in on his right foot. Then, pivoting on his right foot, turns his body out to *Uchidachi's* left side, forcing *Uchidachi's* *Shinai* down with his own as he does so. He then retreats, feinting a cut at *Uchidachi's* left shoulder just after breaking contact with *Uchidachi's* *Shinai*.





Pics. 21 - 27, 27'

Uchidachi: Turning to face *Shidachi*, attacks his head.

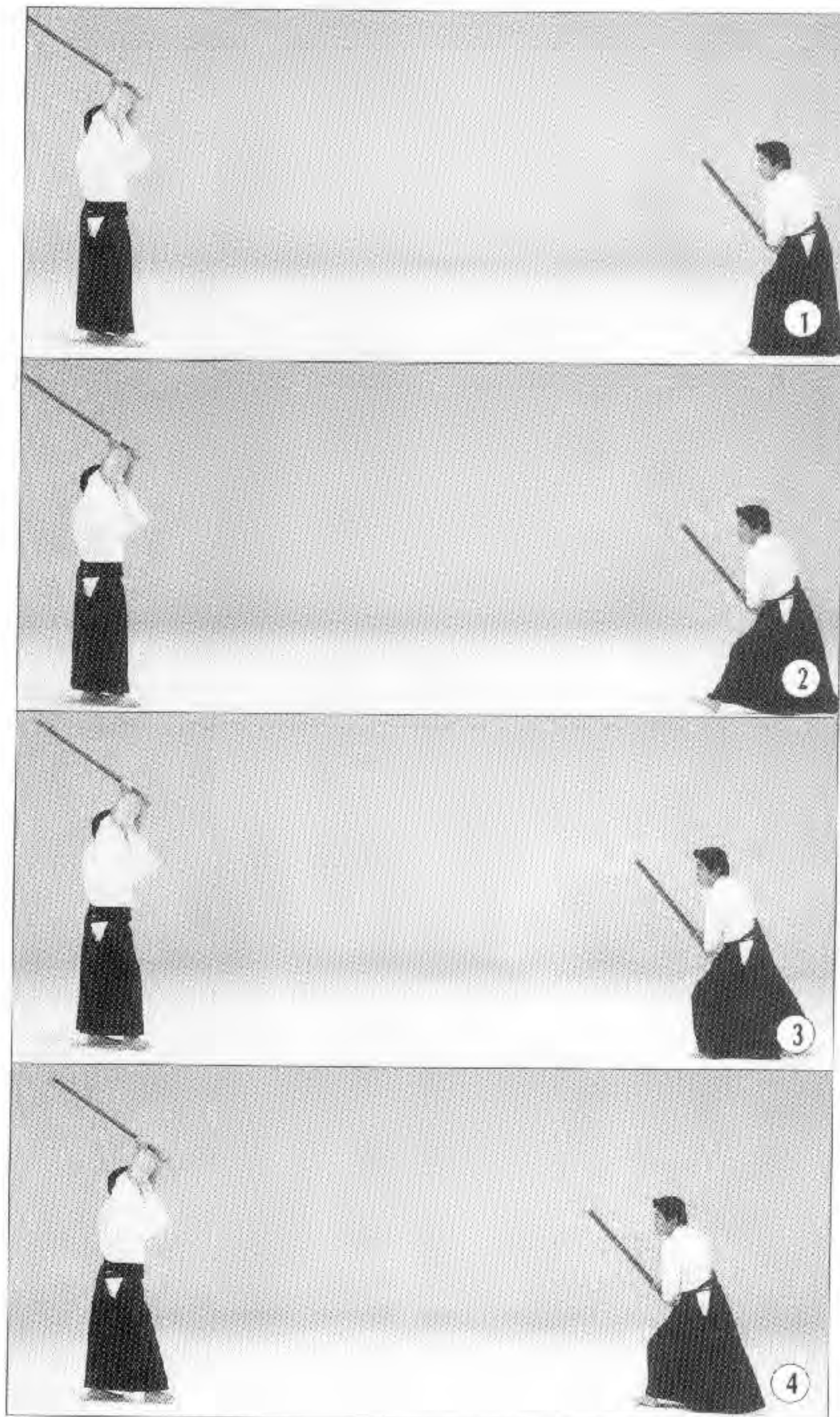
Shidachi: Stepping in on his right foot, receives the attack on his *Shinai* and, advancing his left foot and drawing back his right slightly, cuts down against *Uchidachi's* right forearm.

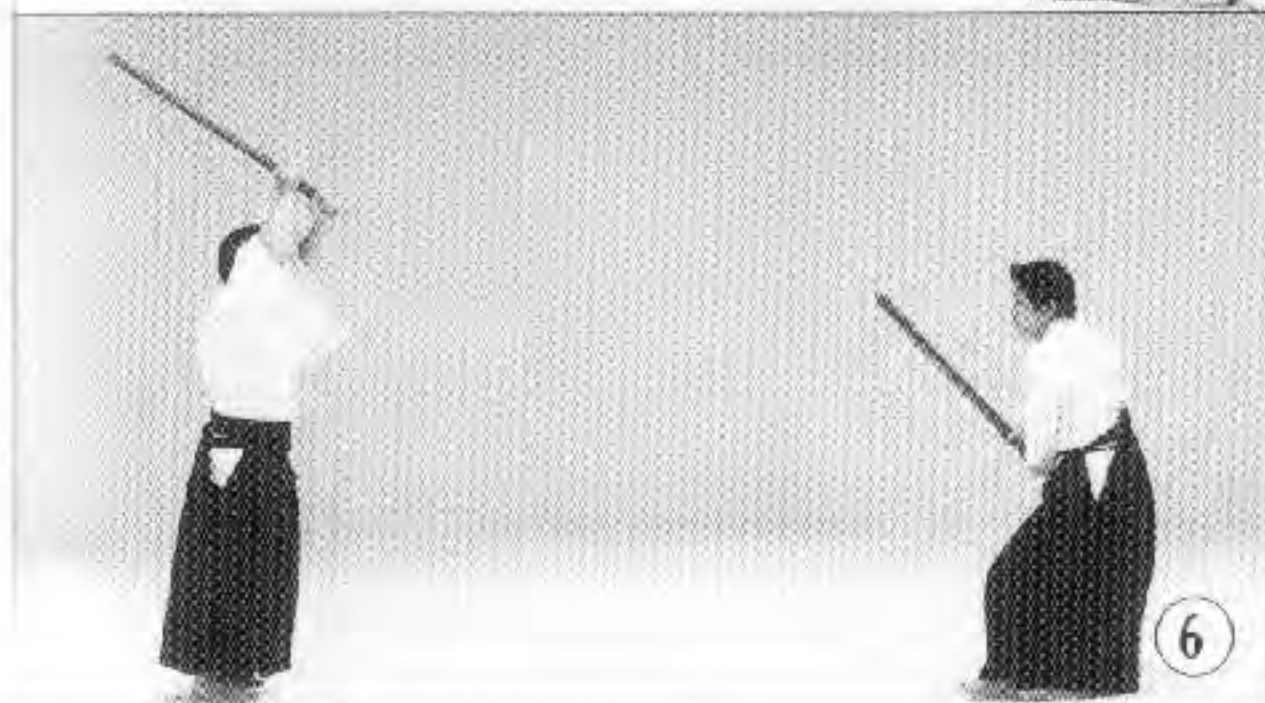
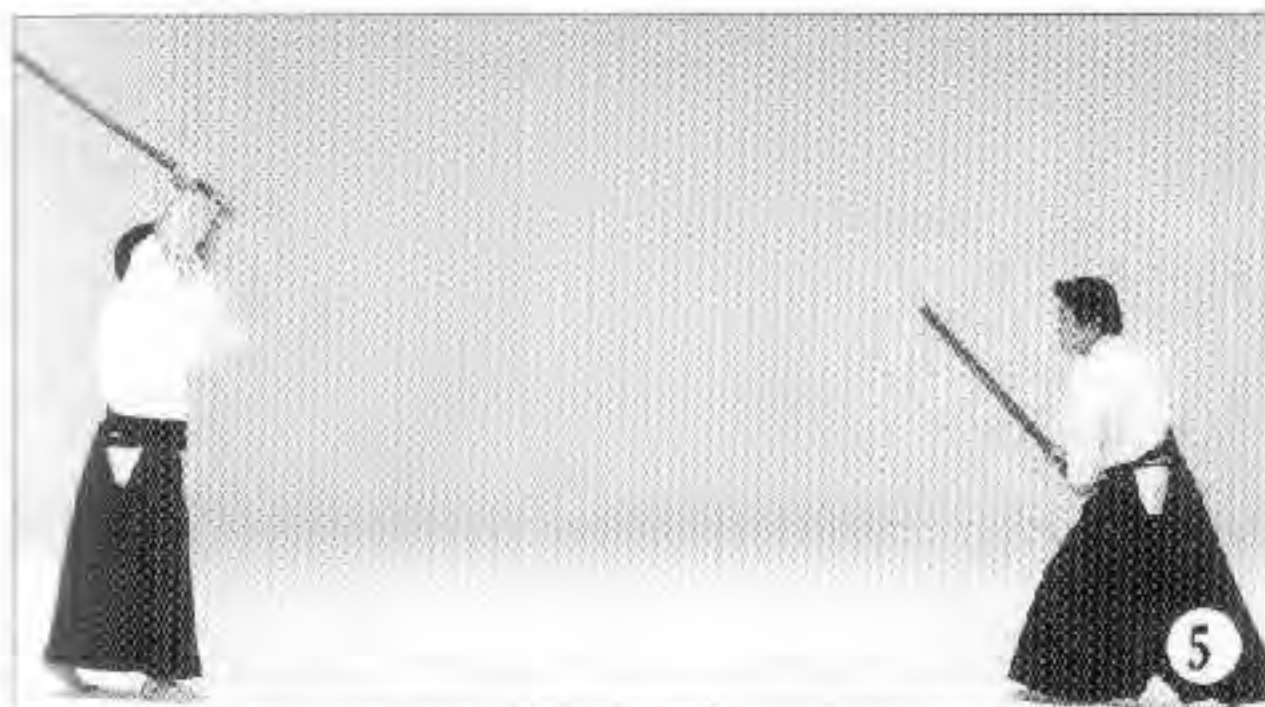
10. Jokaku-sei-Gyaku-Uke-tori

Pics. 1 - 6

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Gyaku-no-Jokaku-sei*.

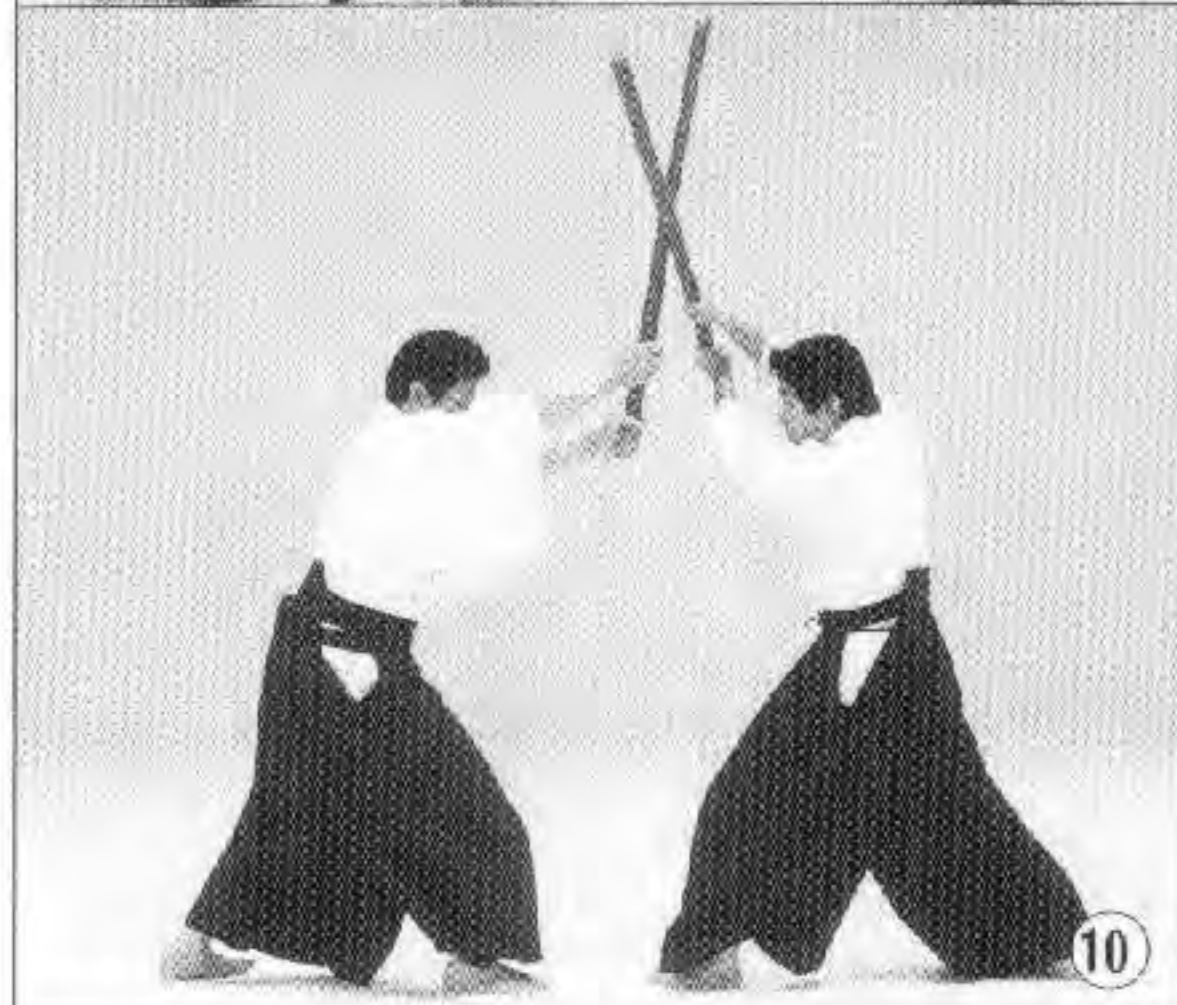




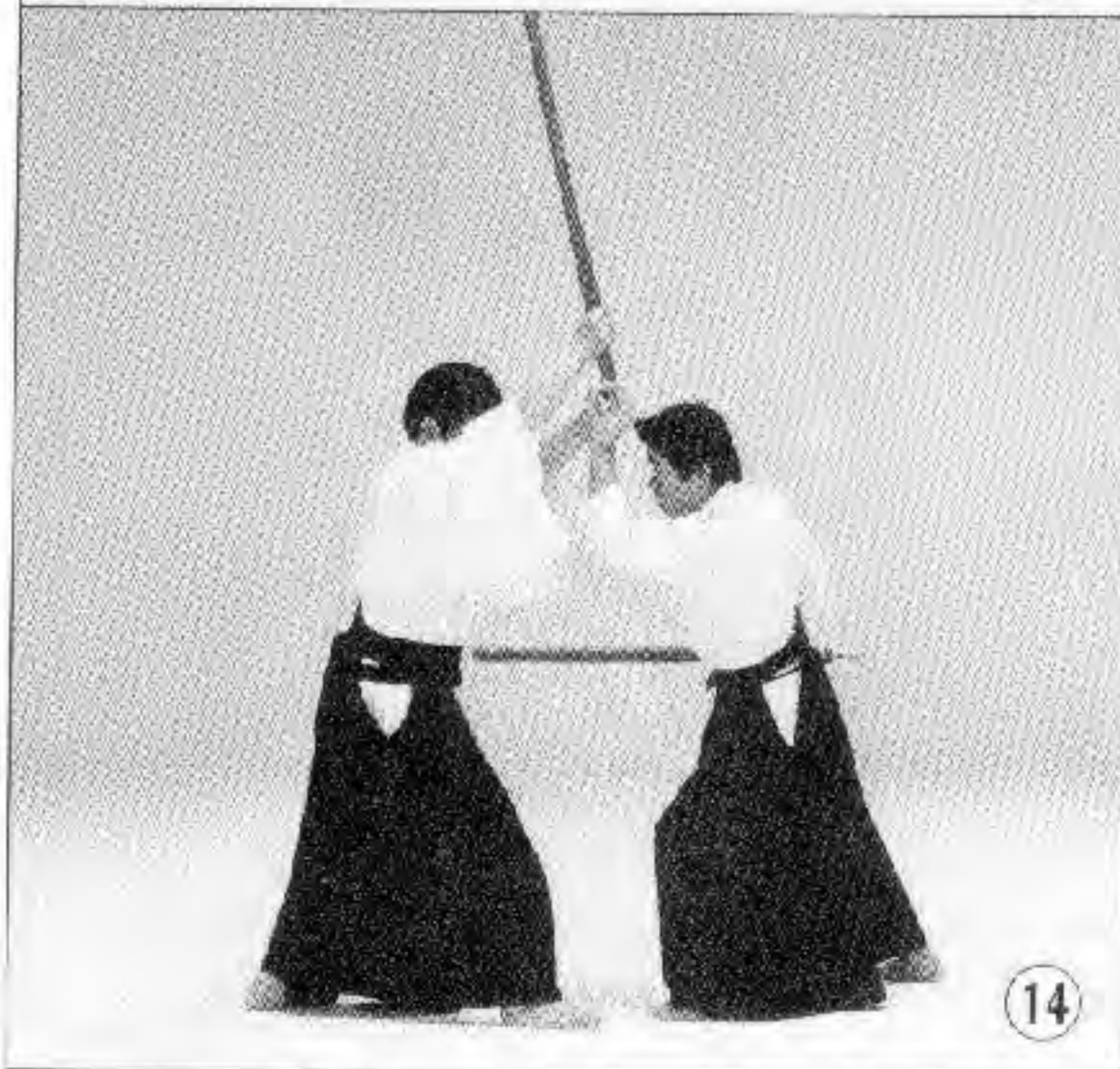
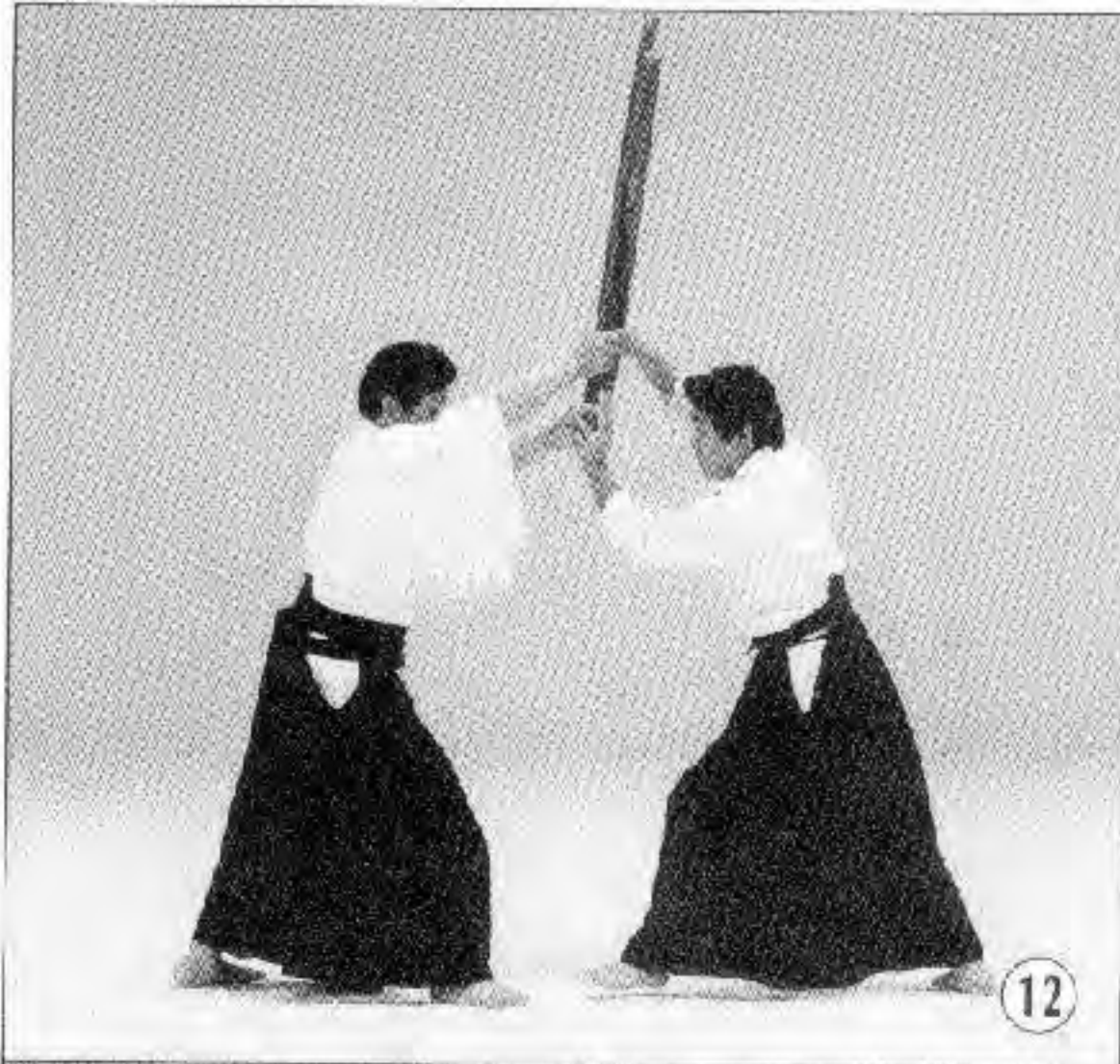
Pics. 7 - 15

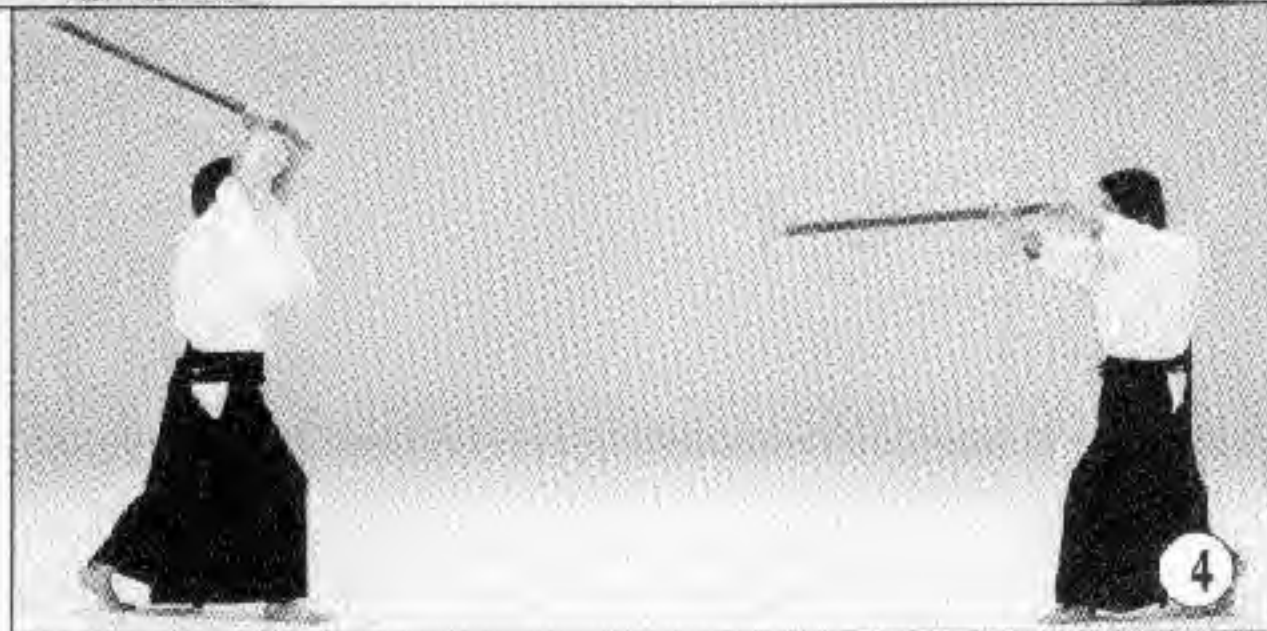
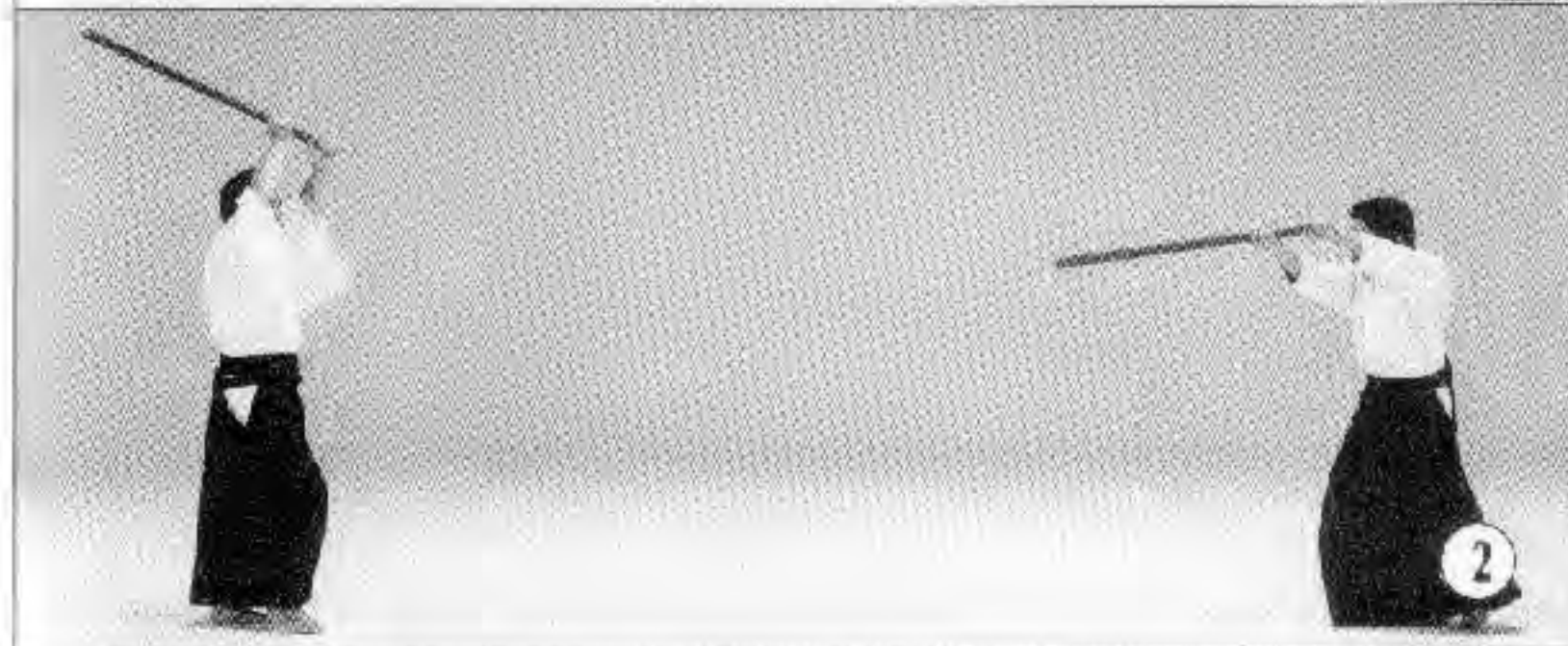
Uchidachi: Makes a cut at *Shidachi*'s head.

Shidachi: Stepping in on his left foot, blocks the attack with his *Shinai* over his head. Then, using his upraised left palm to prop up *Uchidachi*'s left



hand and the butt of the hilt of his *Shinai*, he lowers his own *Shinai* with his right hand to his right side, threatening a thrusting attack at *Uchidachi*. At the same time, he moves a little out to *Uchidachi*'s left side, to avoid standing directly beneath *Uchidachi*'s *Shinai*.





11. *Jokaku-sei- Jun-Te-o-Kaeshi- dome*

Pics. 1 - 4

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Jun-no-Jokaku-sei*.



Pics. 5 - 12

Uchidachi: Makes a cut at *Shidachi's* right side.
Shidachi: With his right foot forward, raises his *Shinai* to the left side of his head and brings it down against *Uchidachi's* *Shinai* at his right side, parrying the attack. Then, advancing further on his right foot, he cuts *Uchidachi's* left forearm.



Pics. 13 - 19

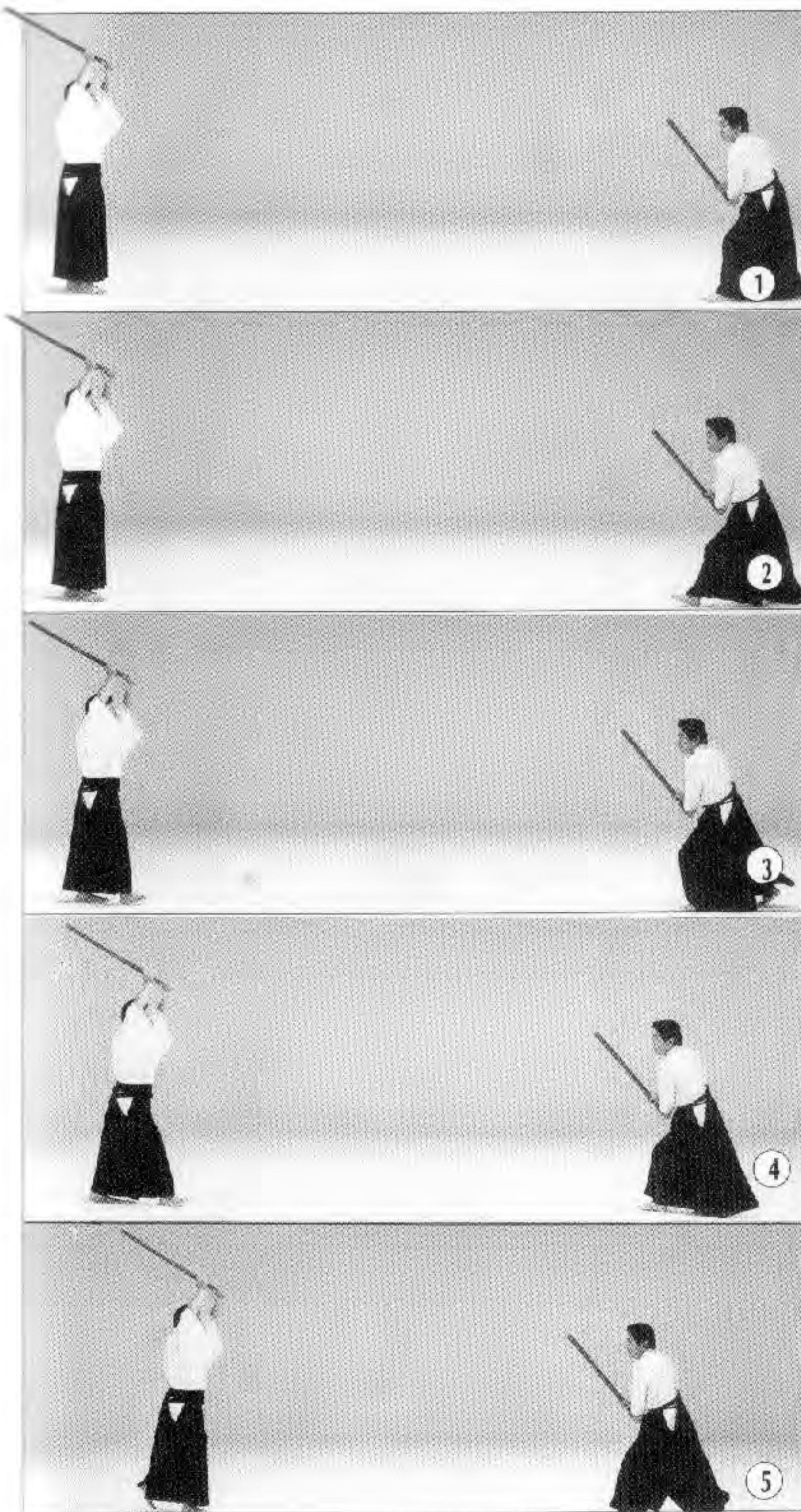
Uchidachi: Attacks *Shidachi*'s head.
Shidachi: Advances his right foot as he receives the attack on his *Shinai* over his head then, advancing his left foot, cuts *Uchidachi*'s right forearm.



12. *Jokaku-sei- Gyaku-Te-o- Kaeshi-dome*

Pics. 1 - 6

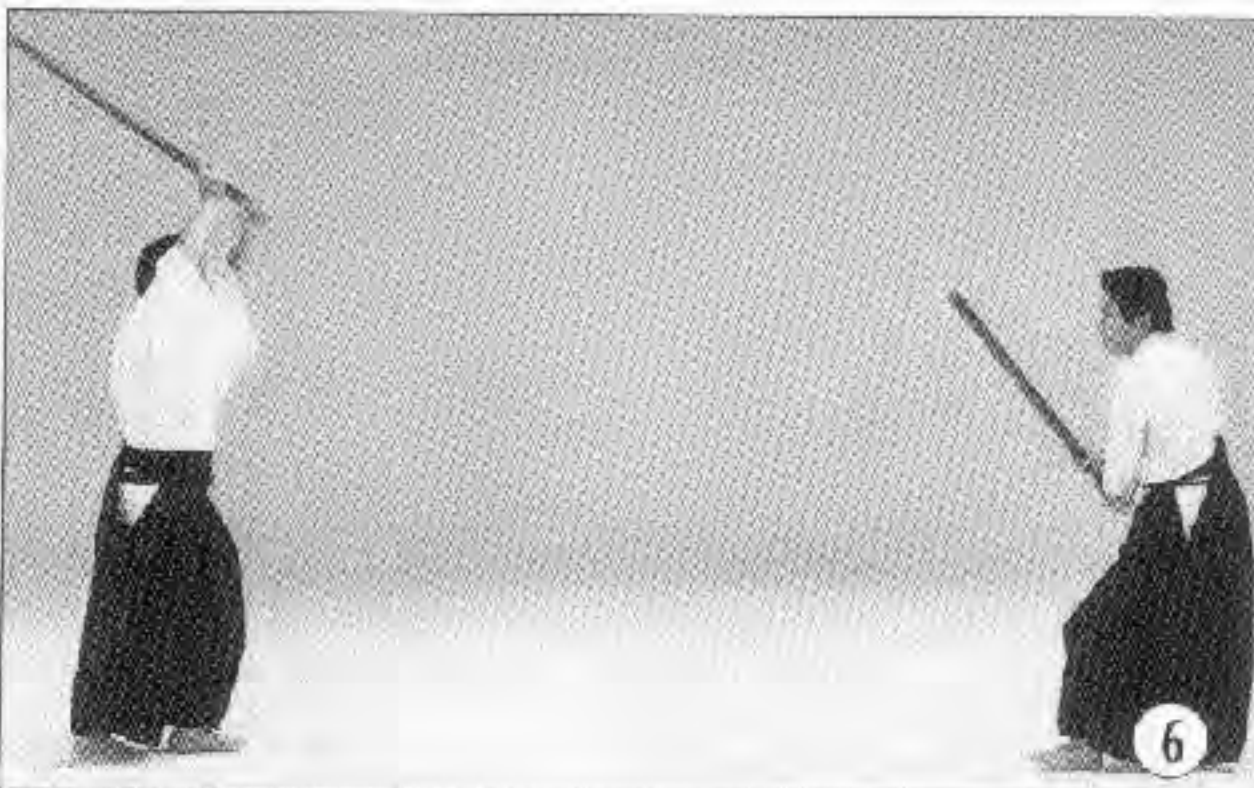
Uchidachi: Advances in *Raito*.
Shidachi: Advances in *Gyaku-
no-Jokaku-sei*.



Pics. 7 - 12

Uchidachi: Makes a cut at *Shidachi*'s left side.

Shidachi: With his left foot forward, parries the attack at his left side (This is the reverse of the movements in form 11). Then, advancing further on his left foot, cuts *Uchidachi*'s right forearm.





Pics. 13 - 18

Uchidachi: Makes a cut at *Shidachi's* head.

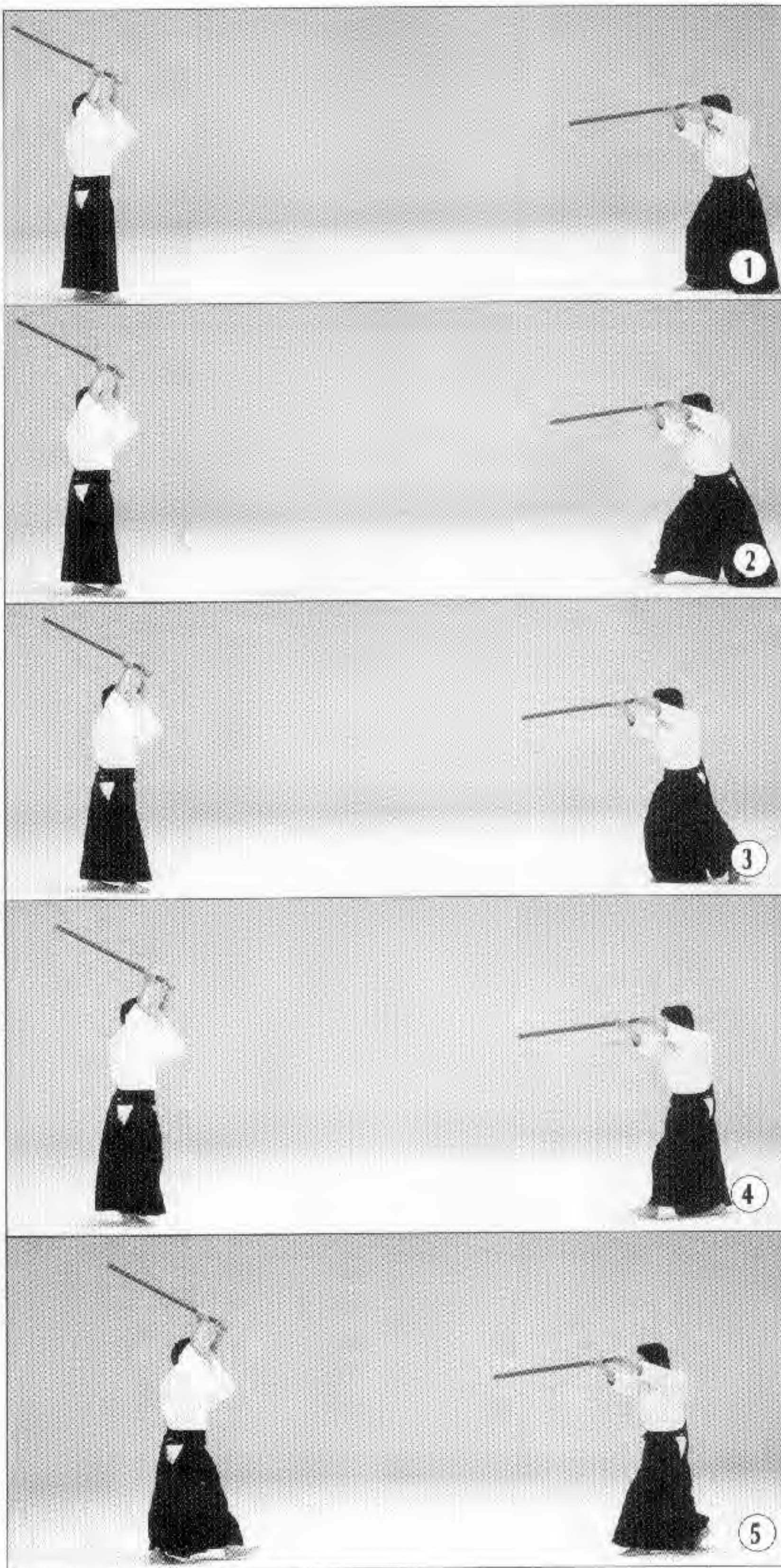
Shidachi: Advancing on his left foot, receives the attack on his *Shinai* over his head. Then, advancing his right foot, cuts *Uchidachi's* left forearm.

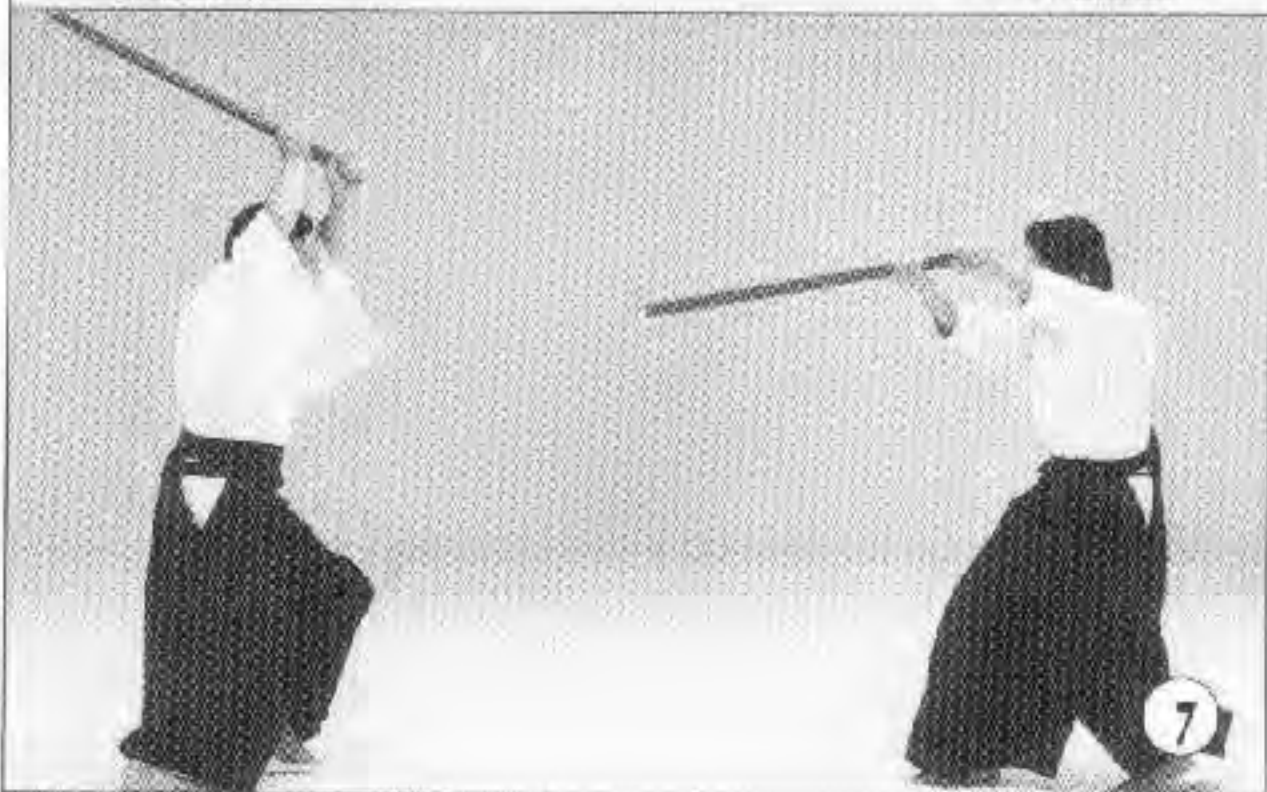
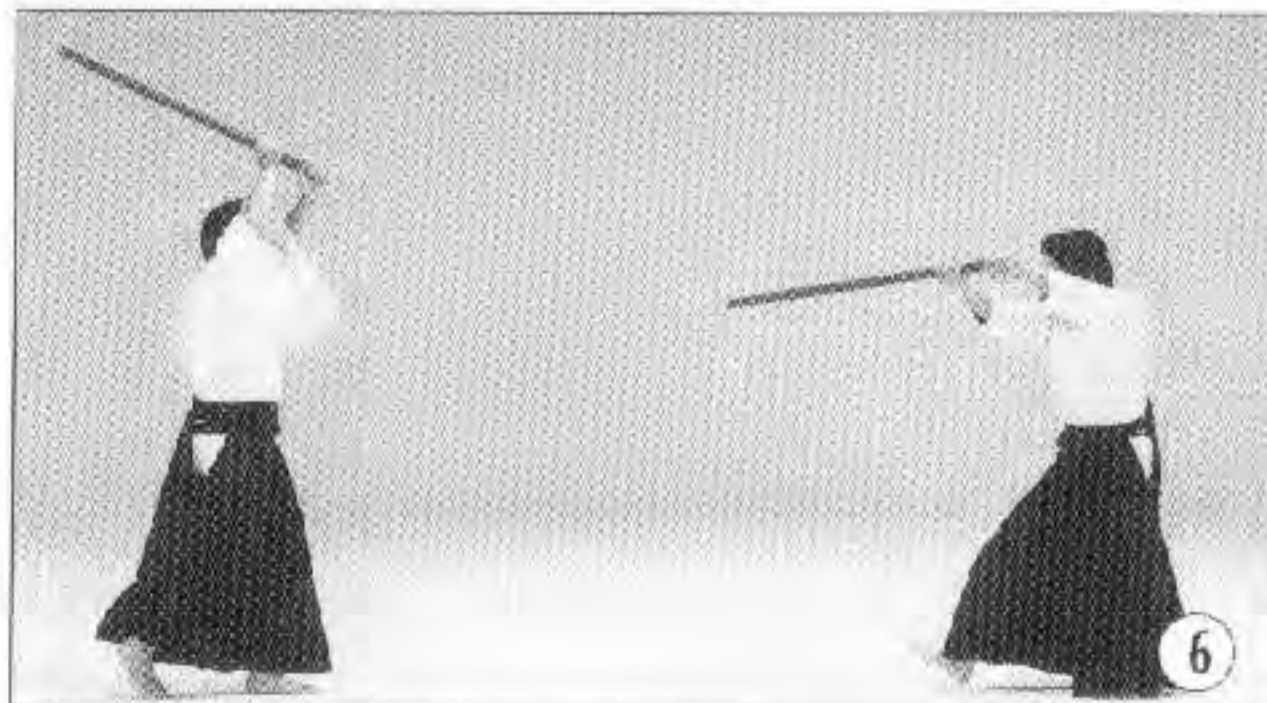


13. *Jokaku-sei-Jun-Ura-o-Fusegi-harai*

Pics. 1 - 6

Uchidachi: Advances in *Raito*.
Shidachi: Advances in *Jun-no-Jokaku-sei*.





Pics. 7 - 19

Uchidachi: Makes a cut at *Shidachi*'s right side.

Shidachi: Stepping out to his right front corner to meet the attack and, at the same time, lowering his posture, he blocks the attack with his *Shinai* resting along his right forearm. Then, he knocks *Uchidachi*'s hands and *Shinai* down with his right hand, bringing up his left foot and raising his *Shinai* in his left hand high over his head as he does so. He continues to move on his left foot out to *Uchidachi*'s right front corner, bringing his *Shinai*



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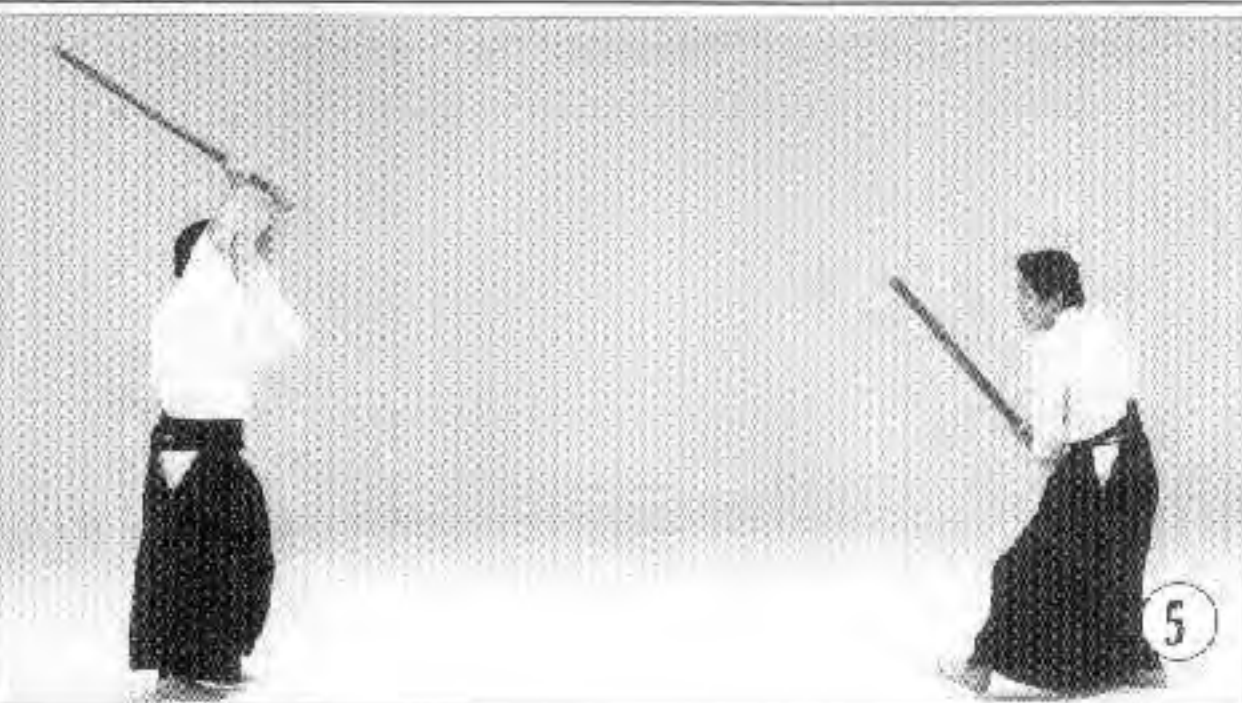
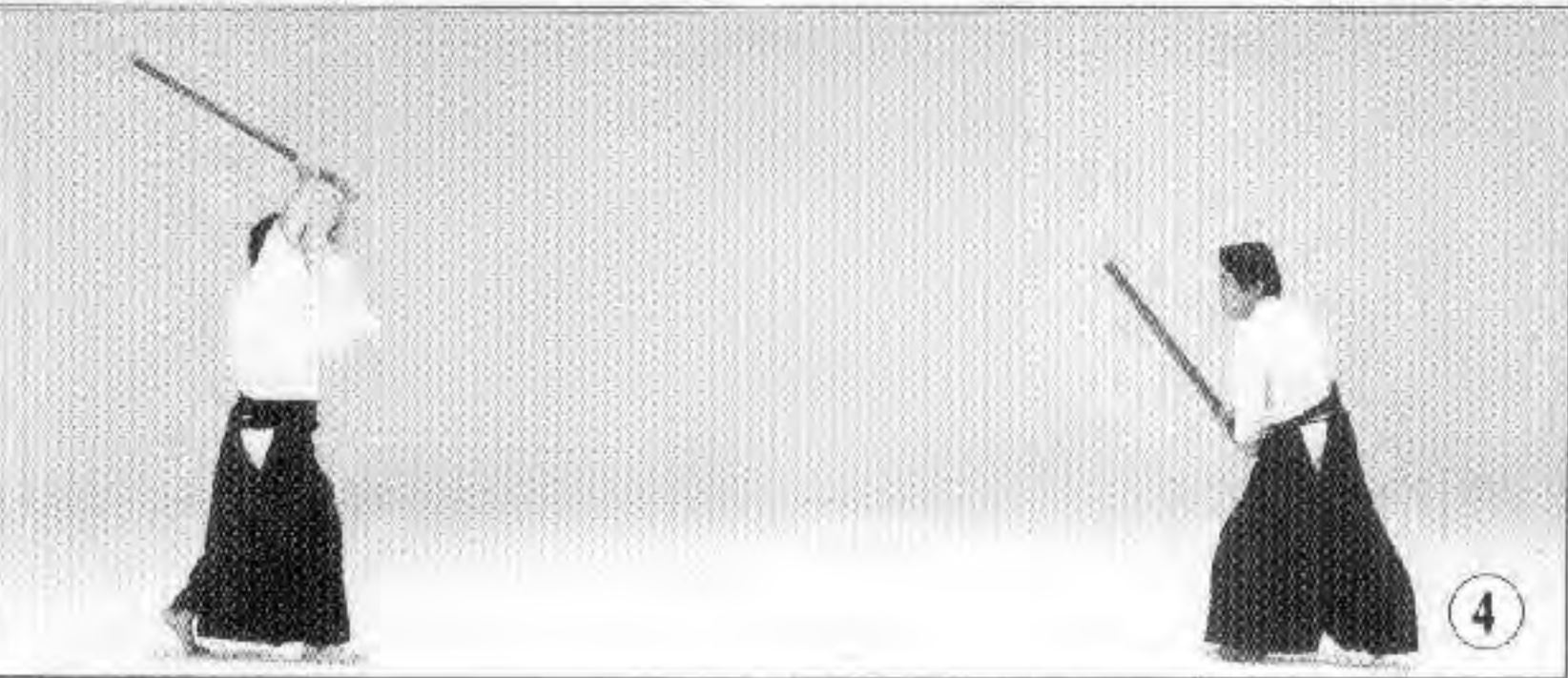
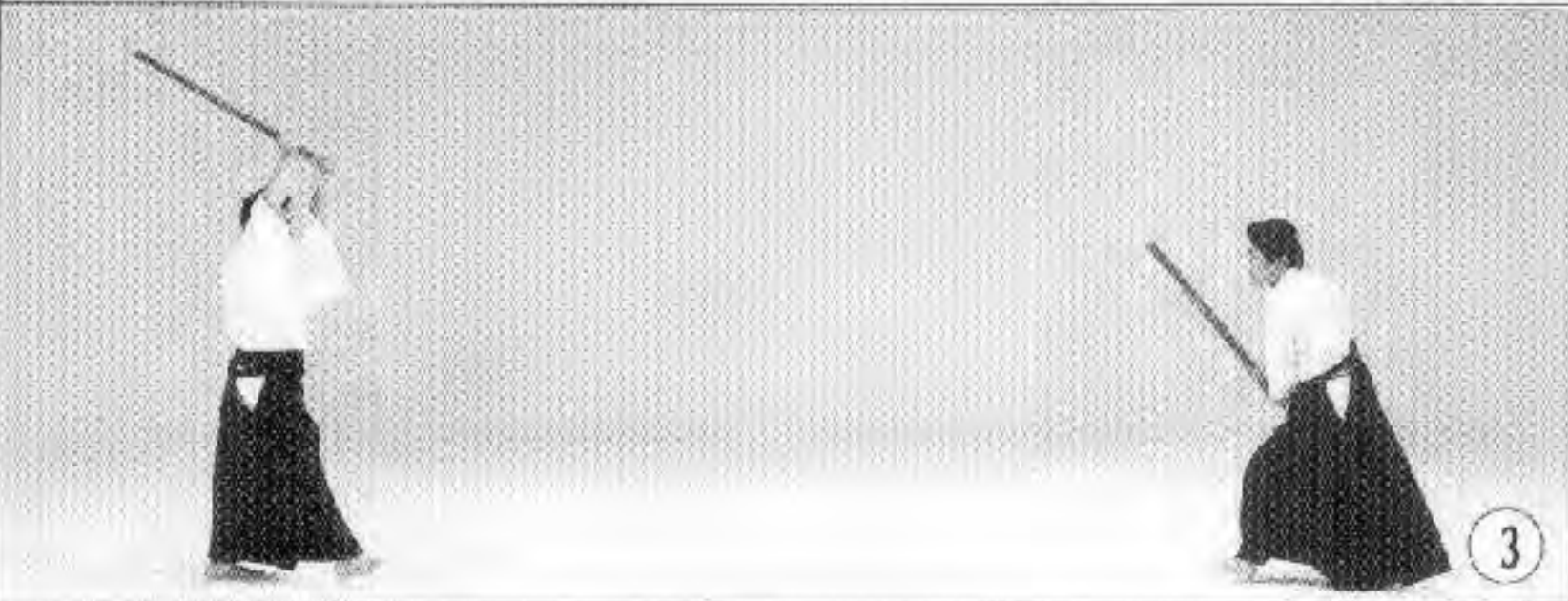
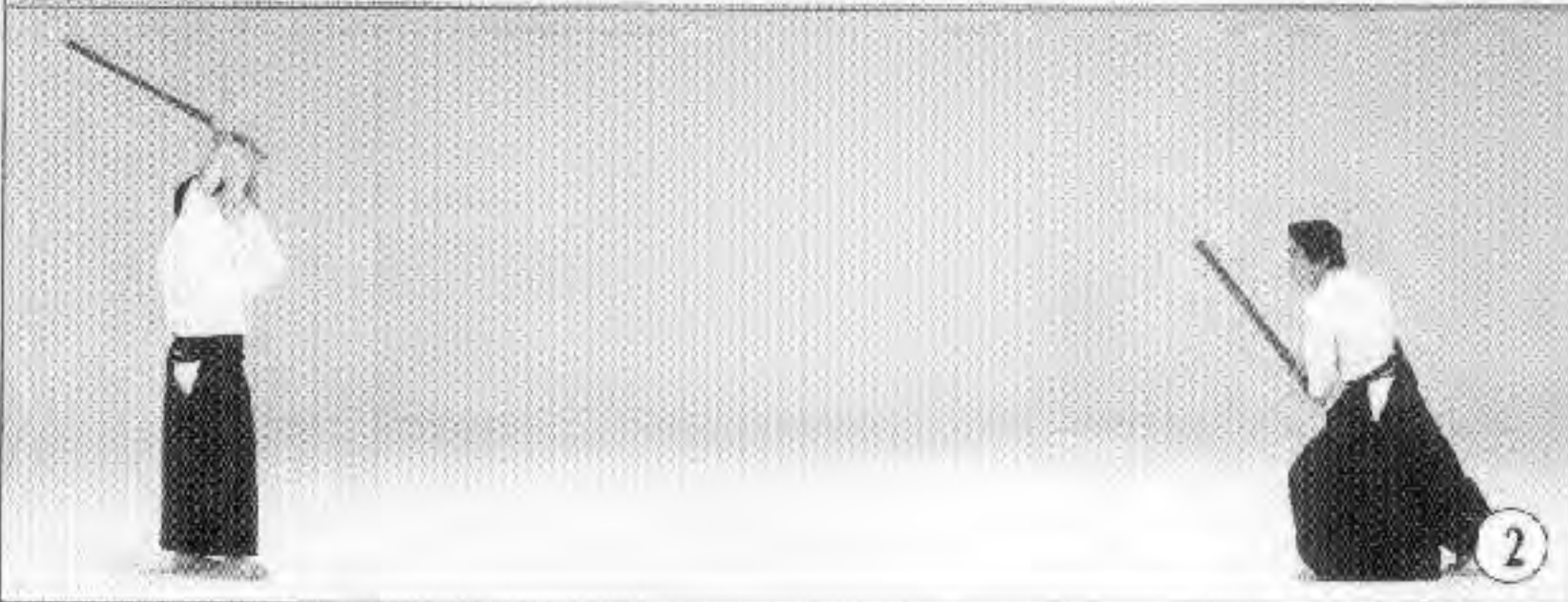


18



19

down to cut the Achilles' tendon of *Uchidachi's* right ankle at the same time. To balance and add impetus to the movement, he swings his right hand out behind him, immediately retreating beyond the reach of *Uchidachi's Shinai*.



14. *Jokaku-sei- Gyaku-Ura-o-Fusegi- harai*

Pics. 1 - 6

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Gyaku-no-Jokaku-sei*.



Pics. 7 - 20

Uchidachi: Makes a cut at *Shidachi's* left side.

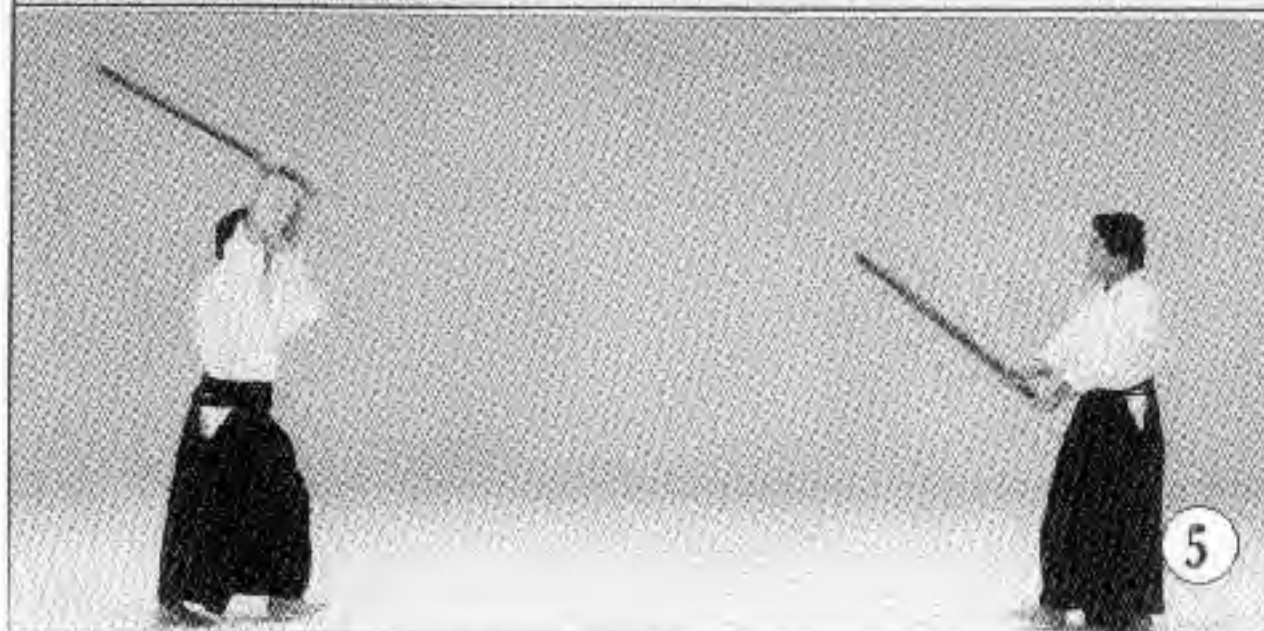
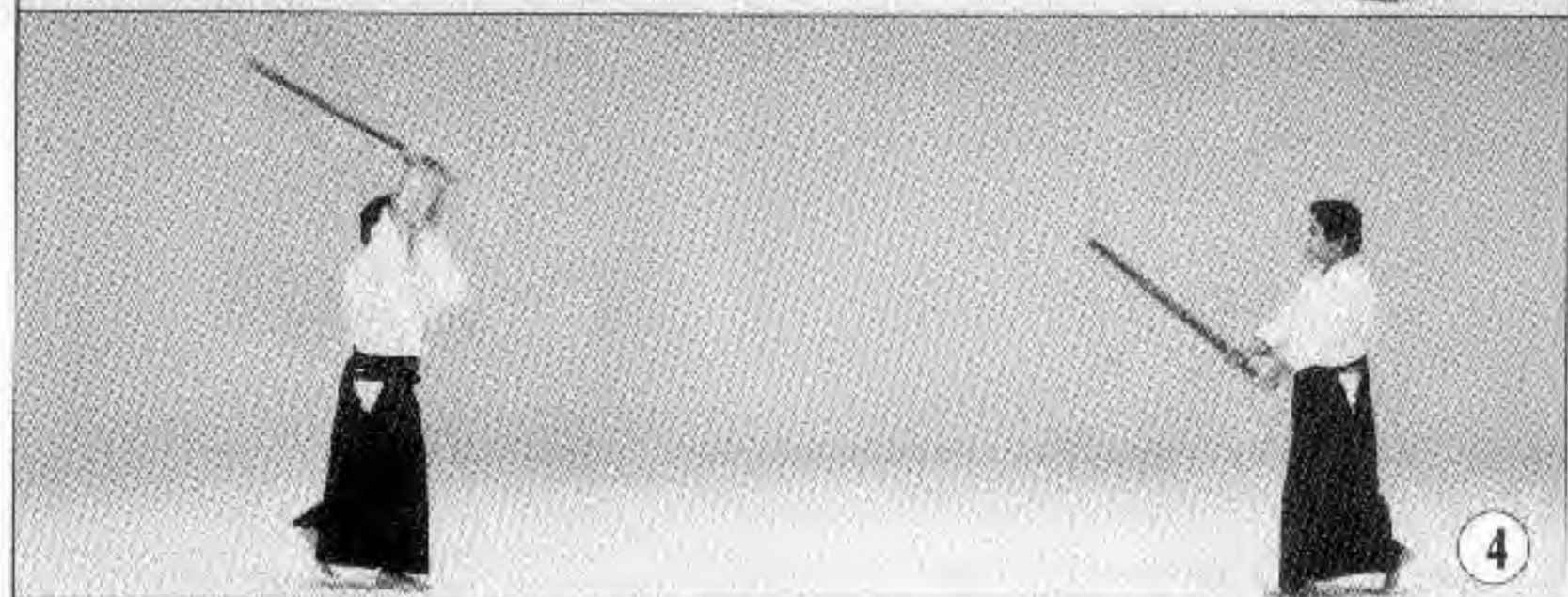
Shidachi: Stepping out to his left front corner to meet the attack and, at the same time, lowering his posture, he blocks the attack with his *Shinai* resting along his left forearm. Then, he knocks *Uchidachi's* hands and *Shinai* down with his left hand, bringing up his right foot and raising his



Shinai in his right hand high over his head as he does so. He continues to move on his right foot out to *Uchidachi*'s left front corner, bringing his *Shinai* down to cut the Achilles' tendon of *Uchidachi*'s



left ankle at the same time. To balance and add impetus to the movement, he swings his left hand out behind him, immediately retreating beyond the reach of *Uchidachi*'s *Shinai*.

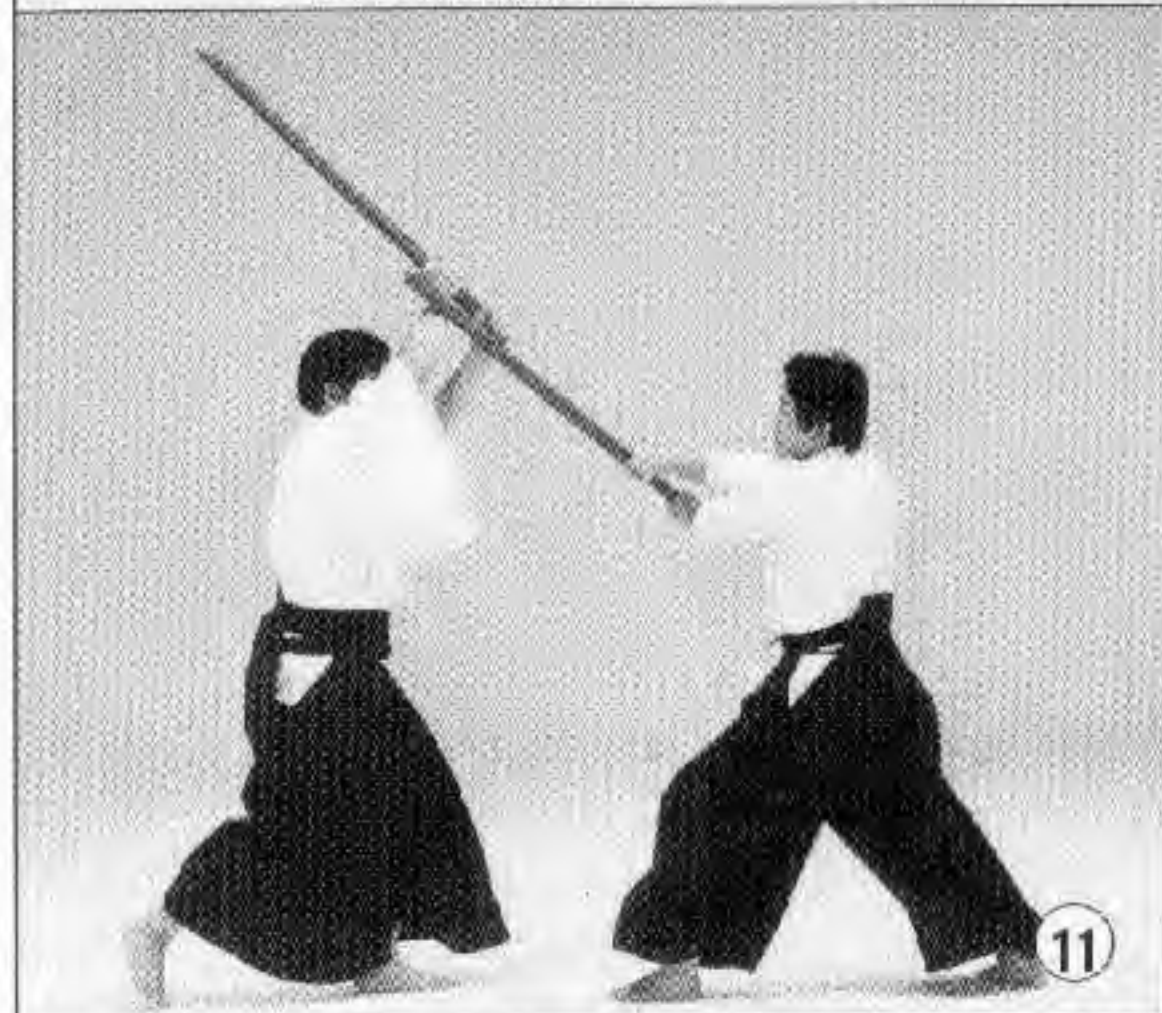


1. *Ai-Kake-Jun*

Pics. 1 - 5

Uchidachi: Advances in *Raito*.

Shidachi: Holds his *Shinai* with the tip raised and tilted a little to the right (right foot forward) so that, as seen in his own line of vision, it is aligned with *Uchidachi*'s left wrist (Henceforth referred to as *Jun* (normal) -*no-gedan*). In this posture, he advances on *Uchidachi*.



Pics. 6 - 11

Uchidachi: Attacks with a straight downward cut at *Shidachi*'s head.

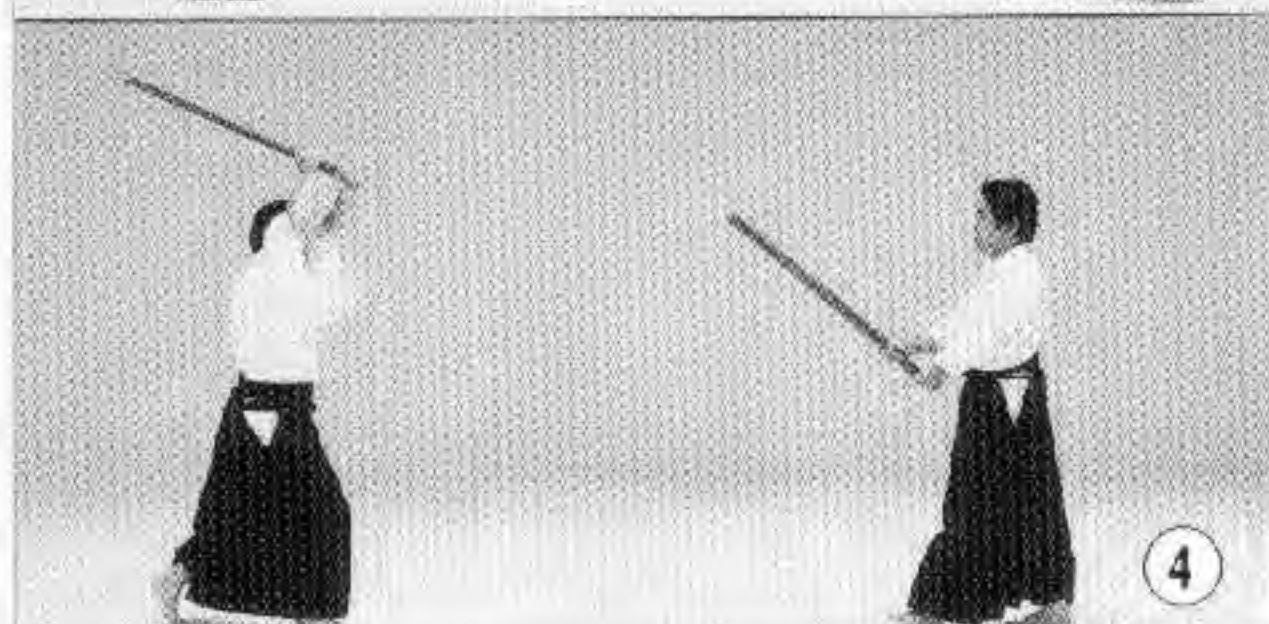
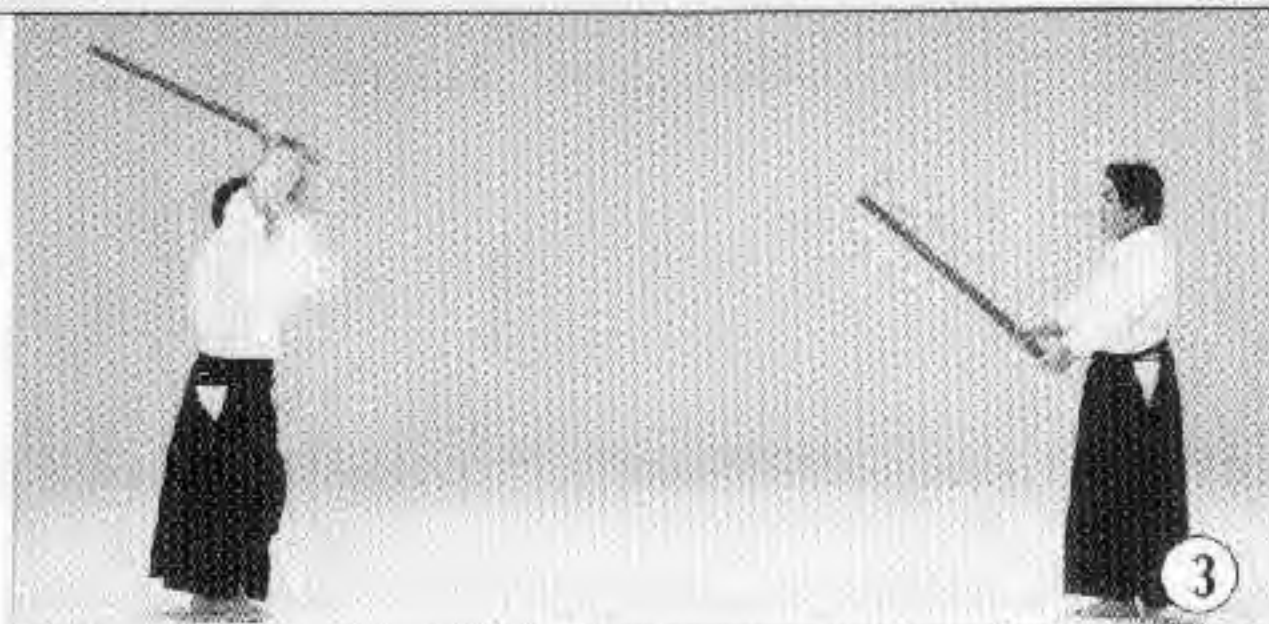
Shidachi: Advances his right foot, receives the attack on his raised *Shinai* and, stepping in on his left foot, cuts *Uchidachi*'s right forearm, swinging his *Shinai* round his head in a large circular motion.



Pics. 12 - 16

Uchidachi: Again, makes a cut at *Shidachi*'s head, with his left foot forward.

Shidachi: Receives the attack on his *Shinai* (left foot forward) and cuts *Uchidachi*'s left forearm (right foot forward).



2. *Ai-Kake-Gyaku*

Pics. 1 - 4

Uchidachi: Advances in *Raito*.

Shidachi: With his left foot forward, holds his *Shinai* with the tip tilted slightly to the left, aligned with *Uchidachi*'s right wrist (Henceforth referred as *Gyaku* (reverse)-*no-gedan*).



Pics. 5 - 10

Uchidachi: Makes a straight downward cut at *Shidachi's* head.

Shidachi: Receives the attack on his *Shinai* over his head (left foot forward) and advances on his right foot to cut *Uchidachi's* left forearm.



Pics. 11 - 14

Uchidachi: Once again, cuts at *Shidachi's* head (right foot forward).

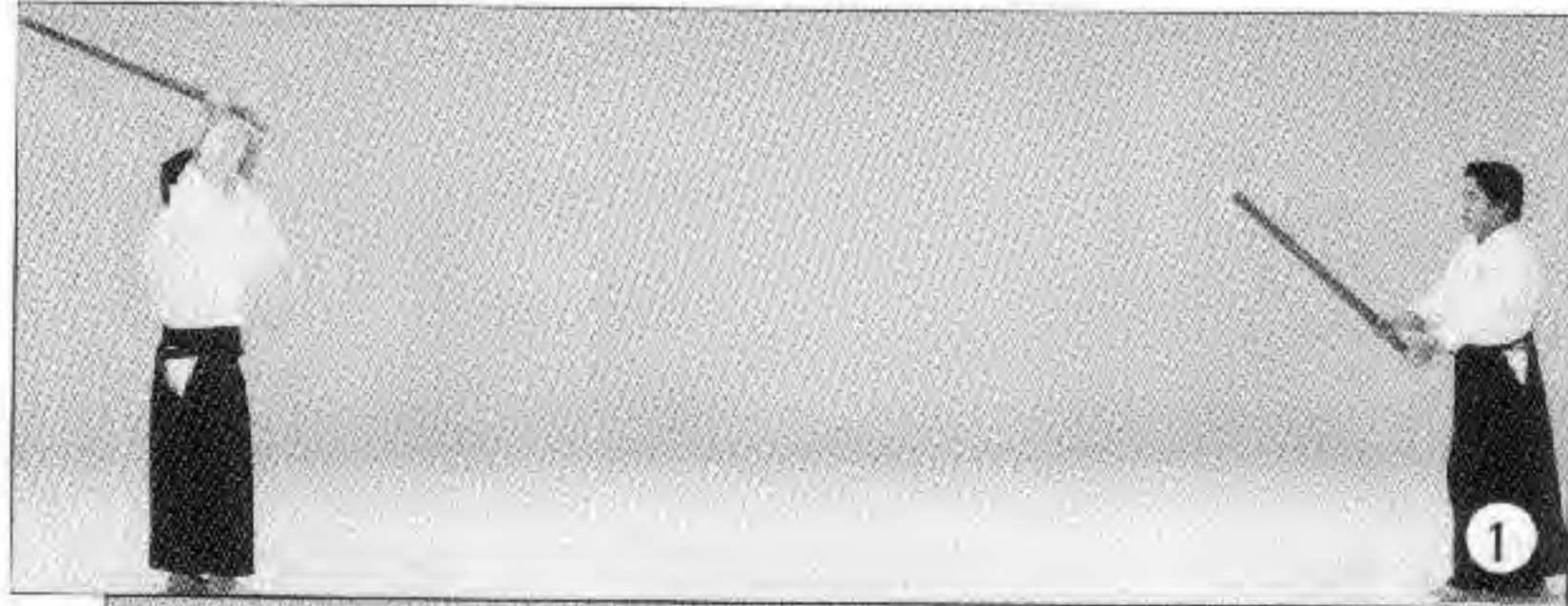
Shidachi: Stepping in on his right foot, receives the attack on his *Shinai* and, stepping through on his left foot, cuts *Uchidachi's* right forearm.



Pics. 15 - 18

Uchidachi: Attacks the right side of *Shidachi*'s neck.

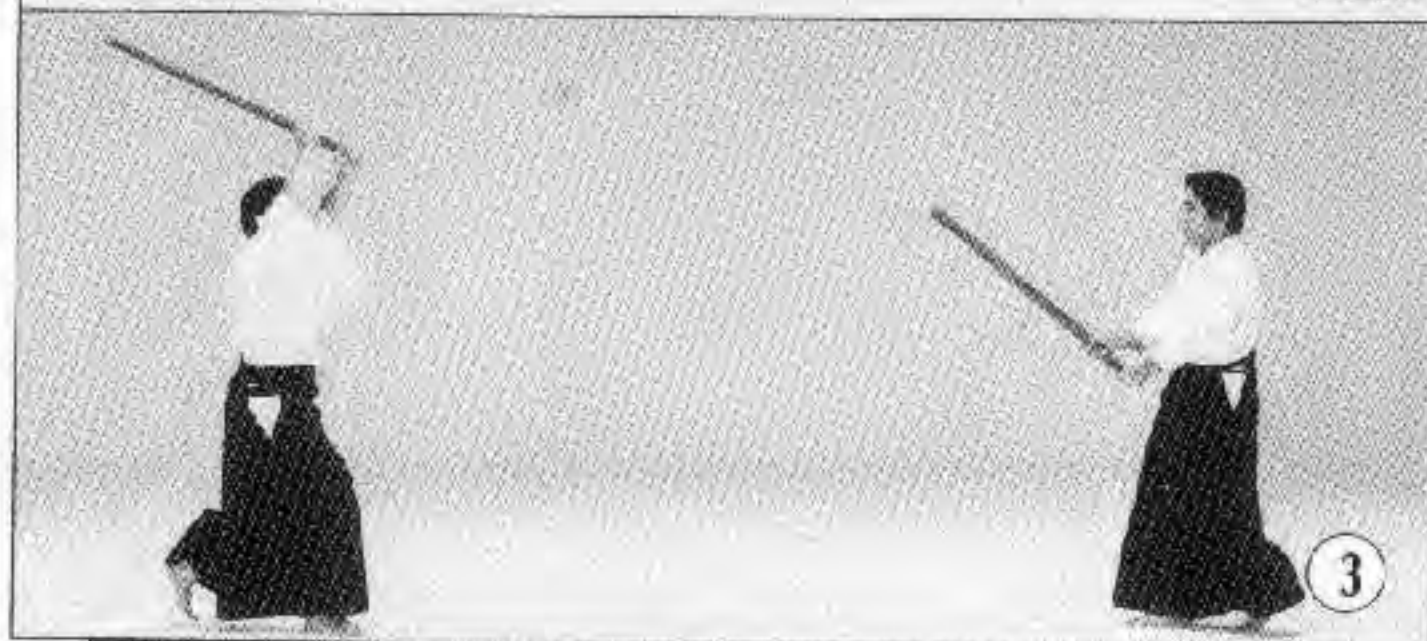
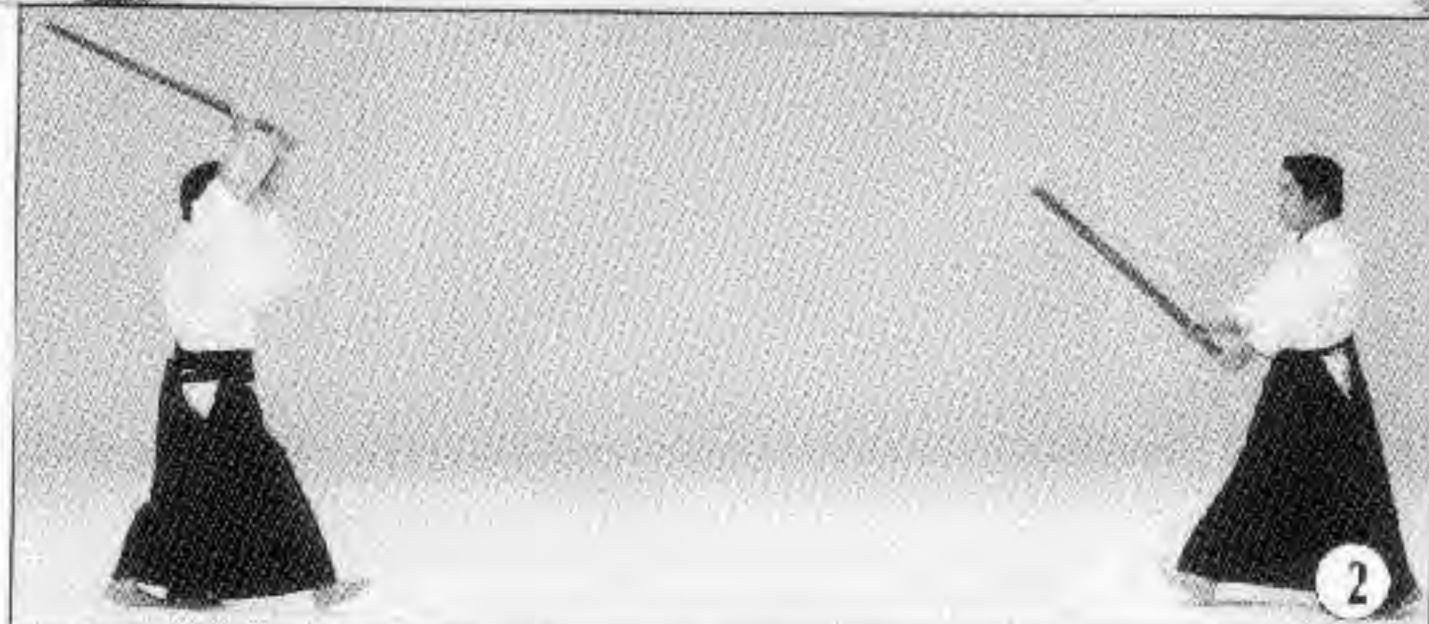
Shidachi: With the *Shinai* held quite low, parries the attack at the right side of his head, then, stepping out slightly to *Uchidachi* right front corner, thrusts the "blade" of his *Shinai* against *Uchidachi*'s right forearm.



3. Irimi-Jun

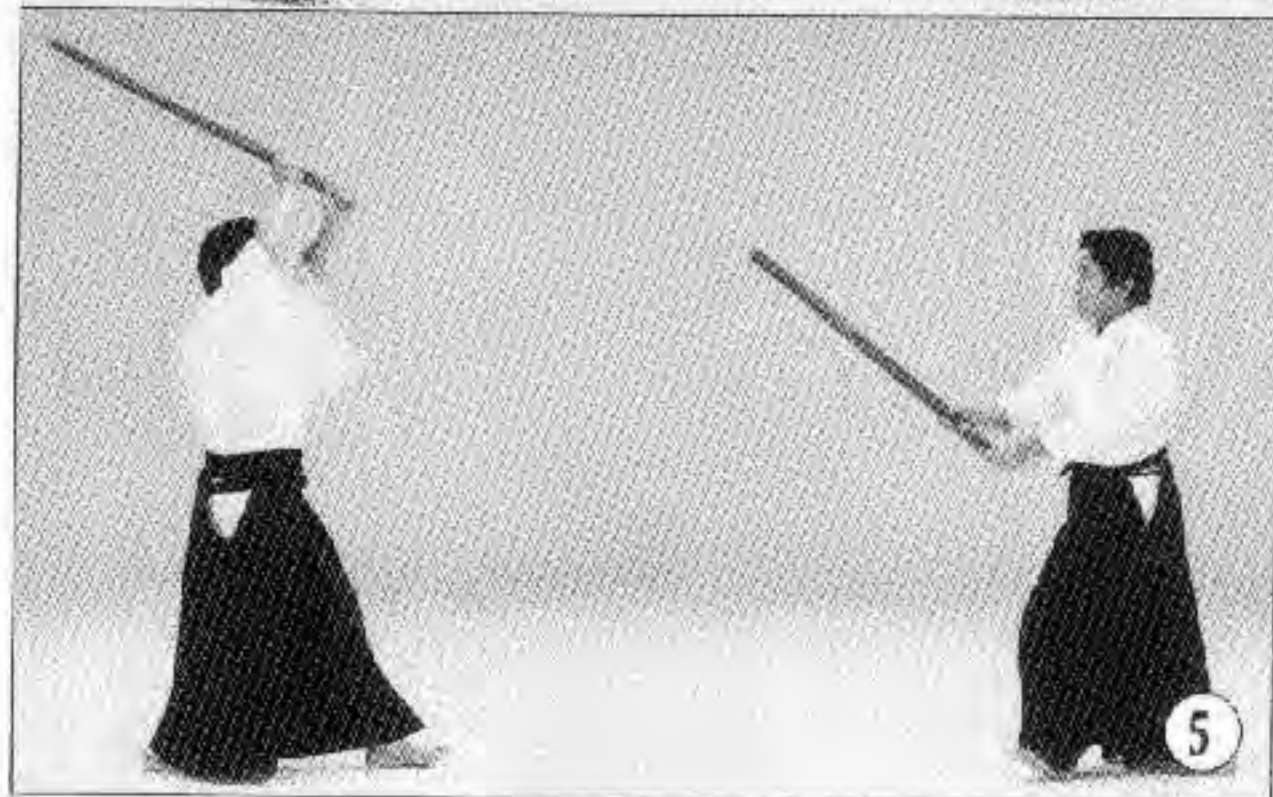
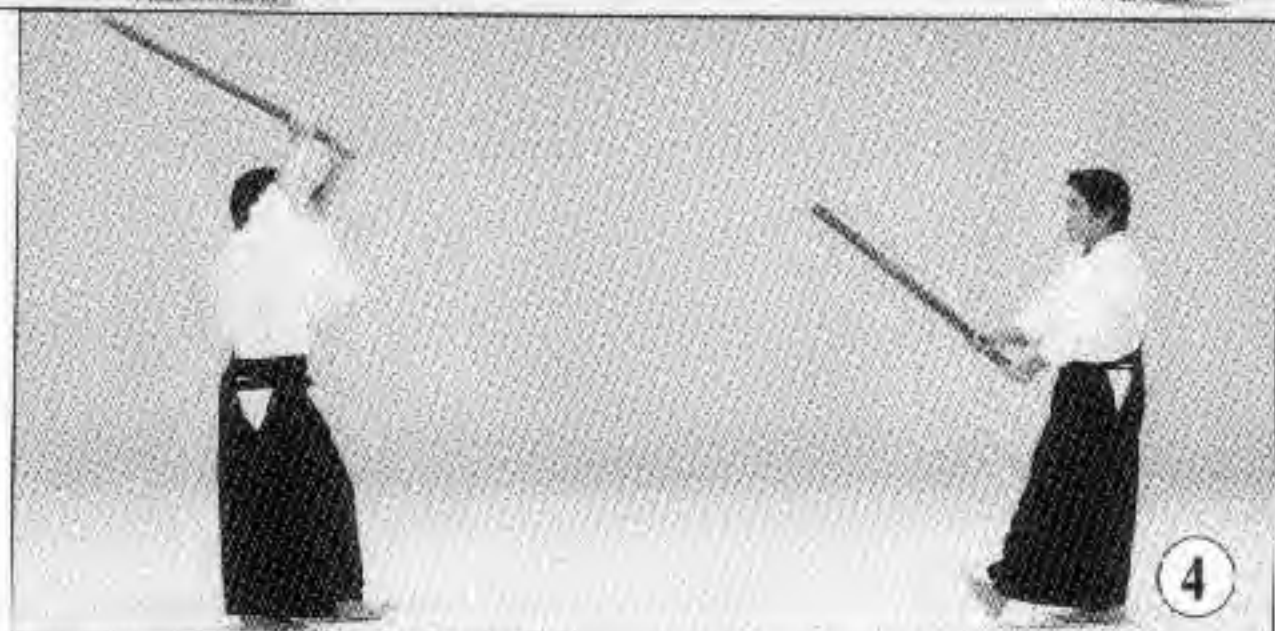
Pics. 1 - 4

Uchidachi: Advances in *Raito*.
Shidachi: Advances in *Gyaku-no-Gedan*.



Pics. 5 - 14

Shidachi: Steps into striking range on his left foot and, turning the right side of his body towards *Uchidachi*, jumps in on his right foot, thrusting the "blade" of his *Shinai* against *Uchidachi*'s left forearm. He then continues to advance, driving *Uchidachi* back.





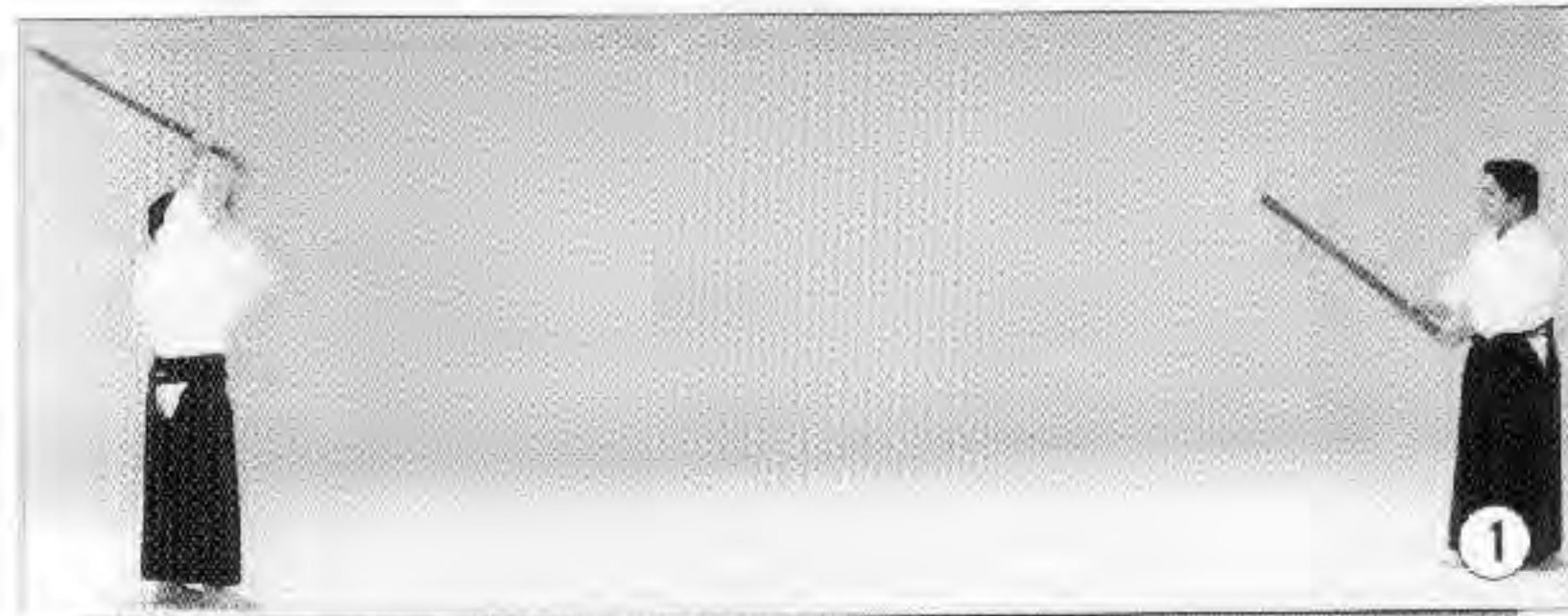


4. Irimi-Gyaku

Pics. 1 - 3

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Jun-no-Gedan*.



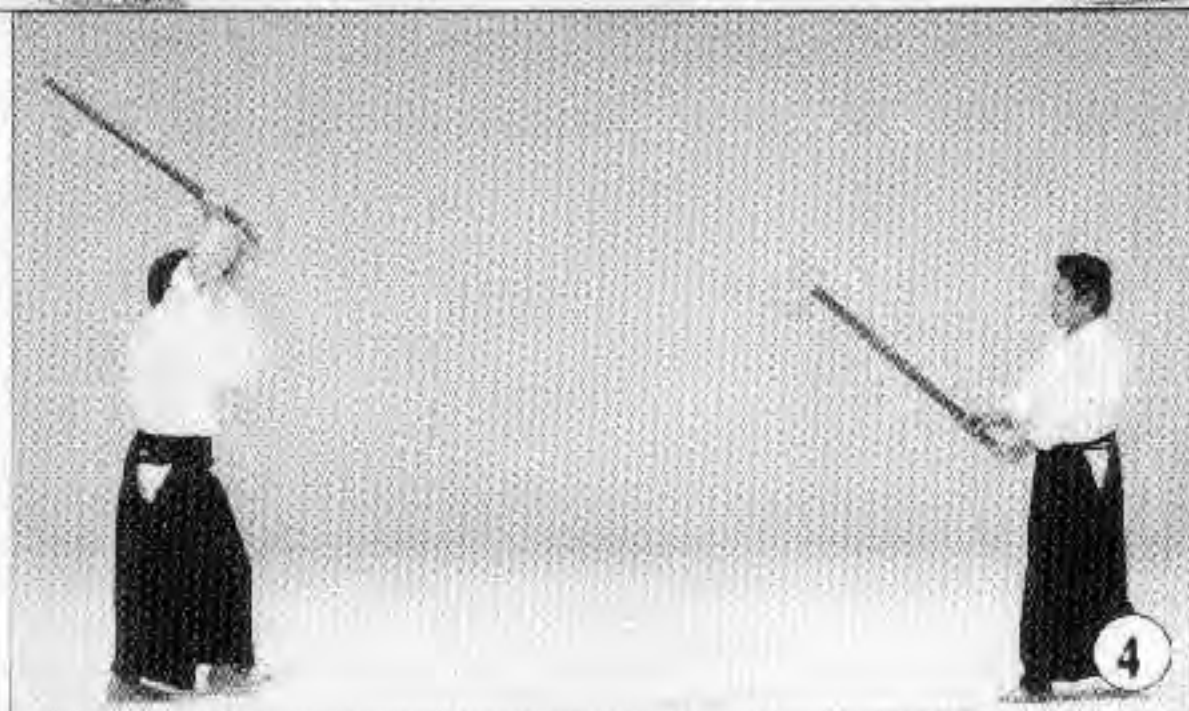
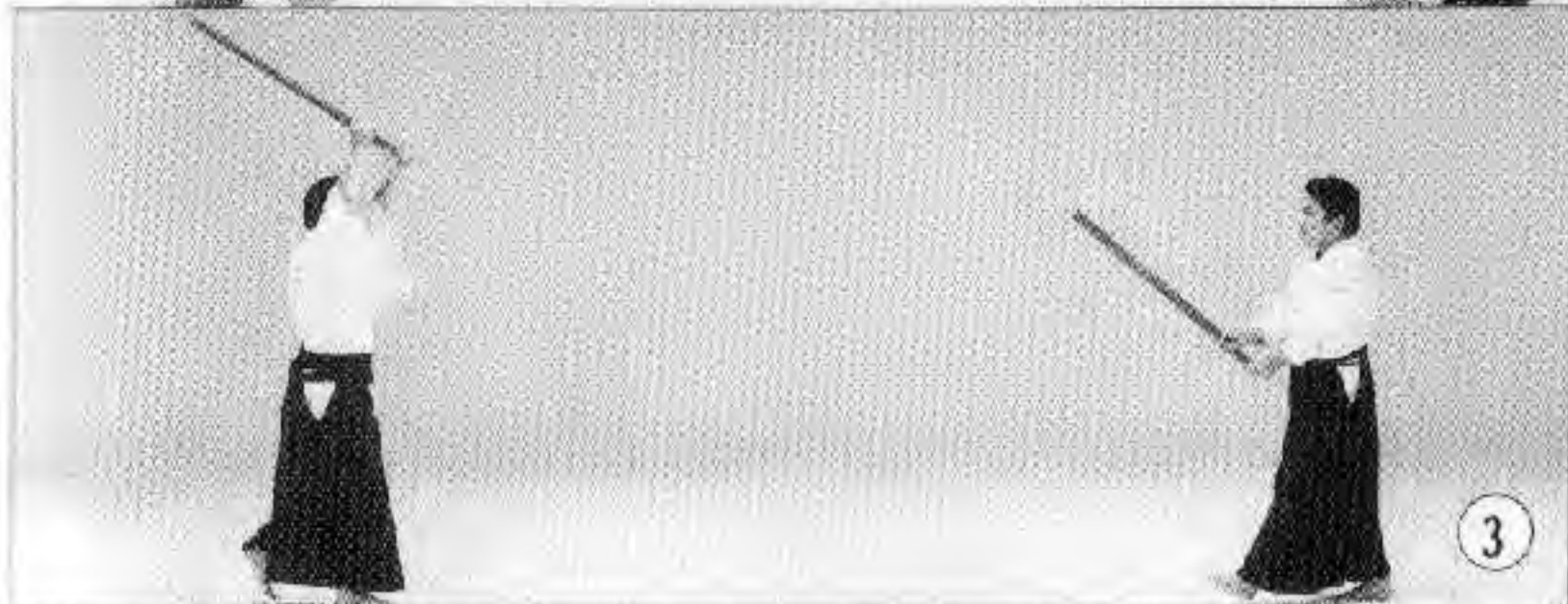
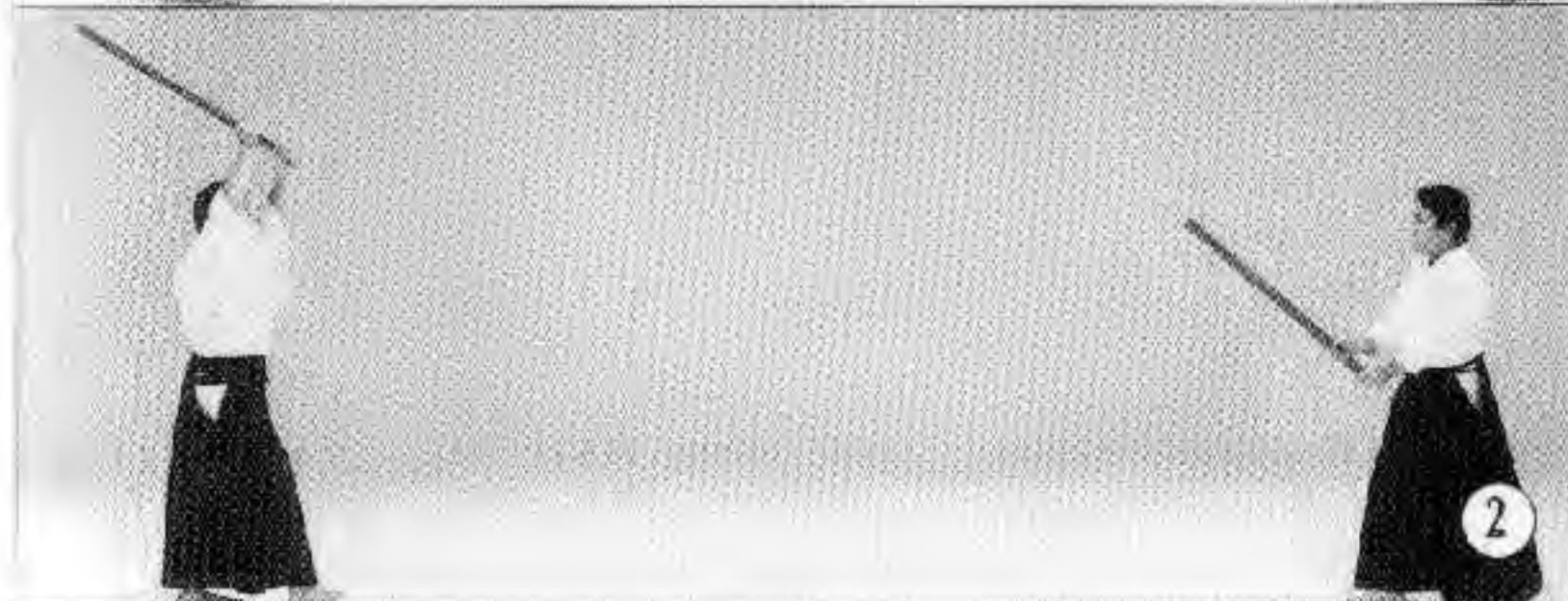


Pics. 4 - 17

Shidachi: Steps into striking range on his right foot and, turning the left side of his body towards *Uchidachi*, jumps in on his left foot, thrusting the "blade" of his *Shinai* against *Uchidachi*'s right forearm. He then continues to advance, driving

Uchidachi back. Finally, drawing his *Shinai* back to the right side of his head, he steps out to *Uchidachi*'s left front corner and cuts his left forearm.





5. *Ashi-o-Fusegi-dome-Jun*

Pics. 1 - 4

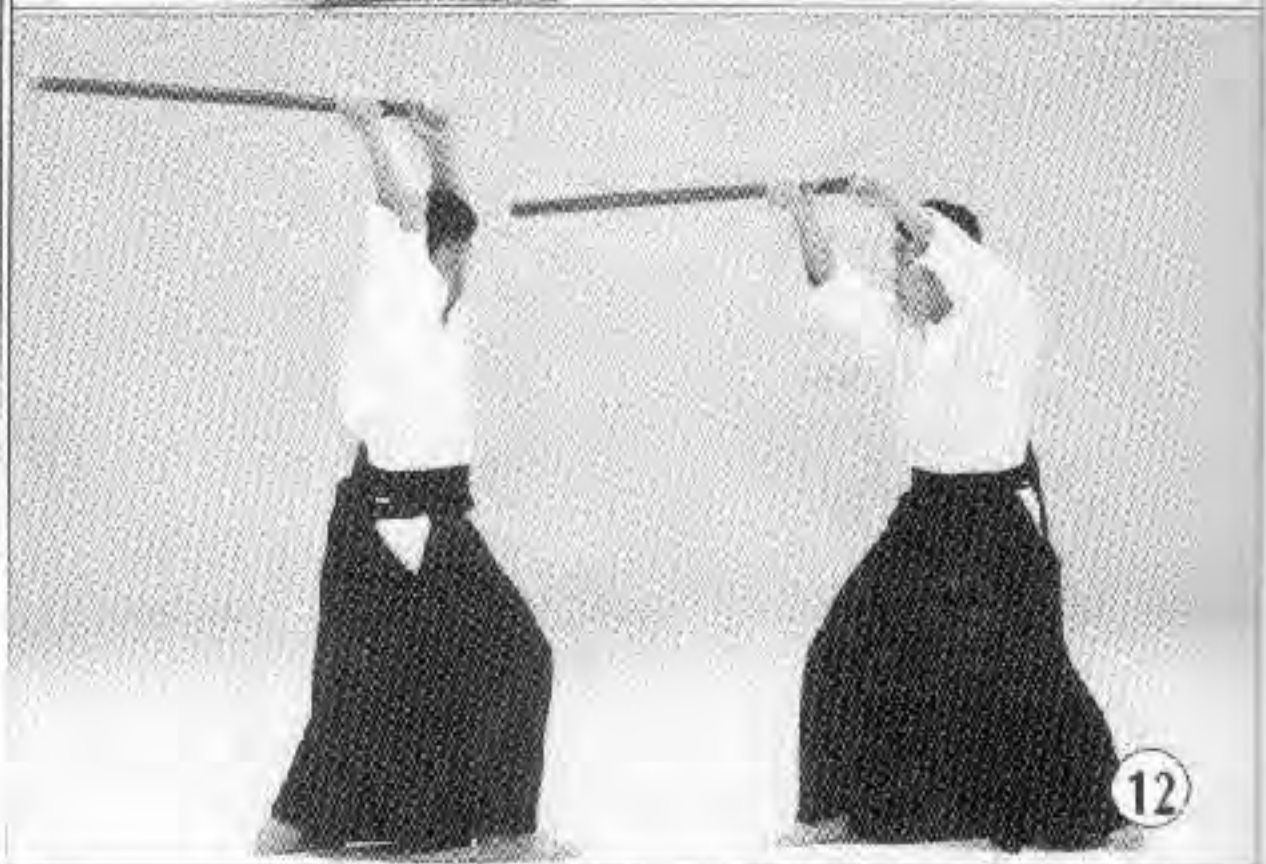
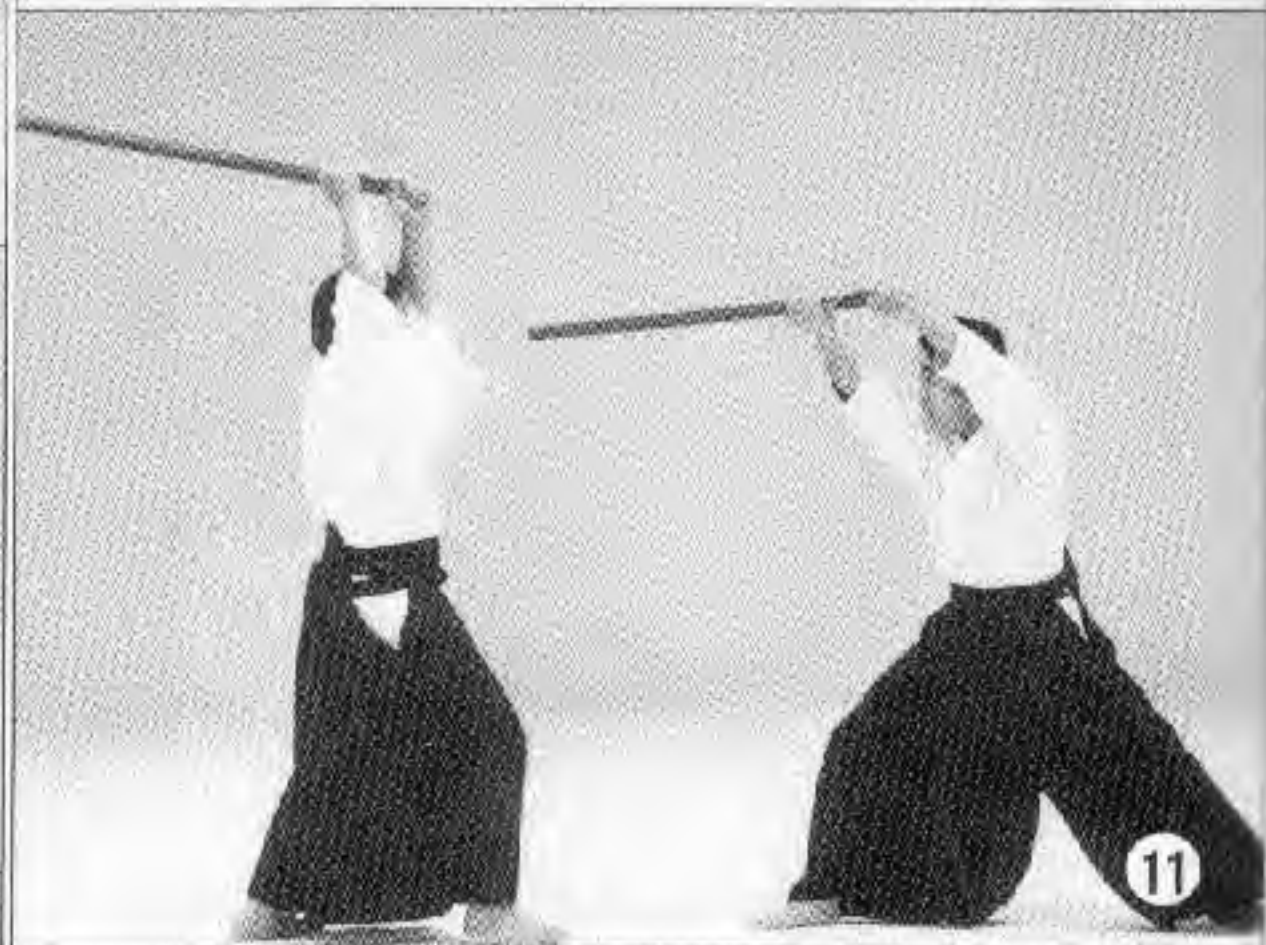
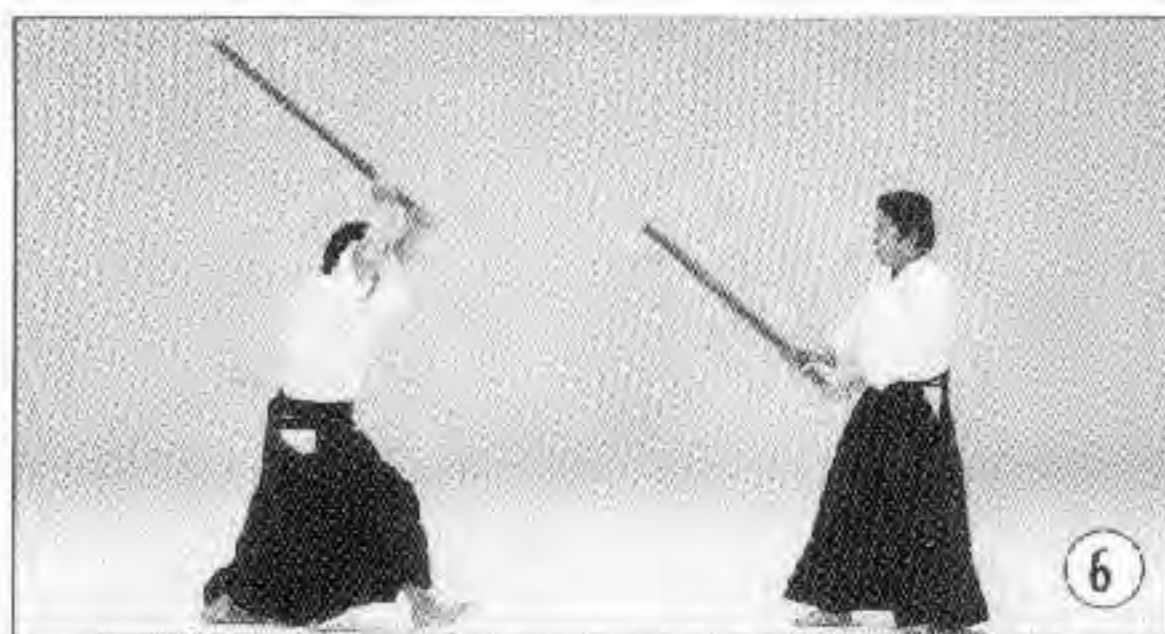
Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Jun-no-Gedan*.

Pics. 5 - 8

Uchidachi: Makes a cut at the inside of *Shidachi*'s right ankle.

Shidachi: With his right foot forward, lowers his posture and blocks the attack with his *Shinai*.



Pics. 9 - 11

Uchidachi: Raises his *Shinai* back into *Raito*.

Shidachi: Steps in on his right and threatens a thrust at *Uchidachi*'s throat with his *Shinai*, blade uppermost.

Pics. 12 - 16

Uchidachi: Makes a cut at *Shidachi*'s head.

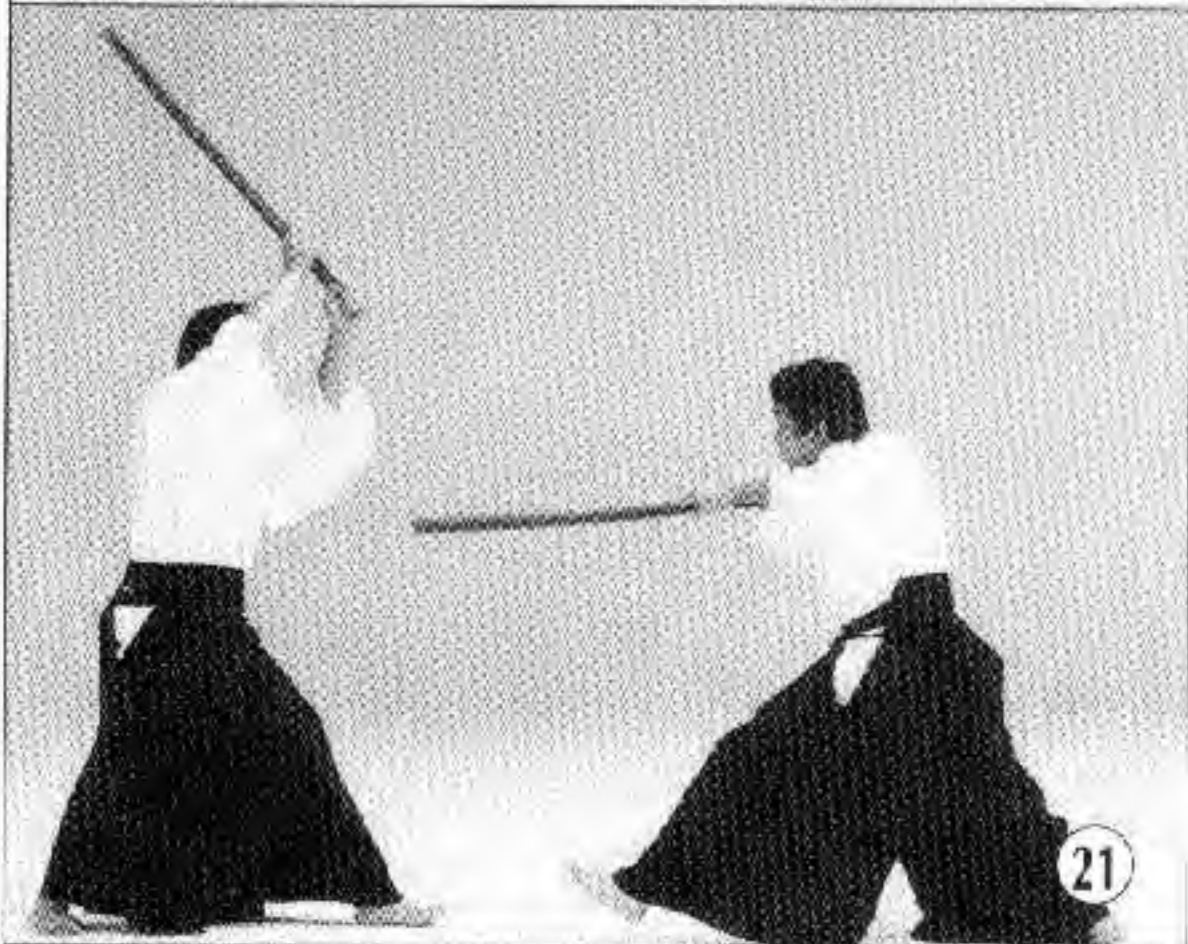
Shidachi: Receives the attack on his *Shinai* over his head, then, stepping forward on his left foot, strikes *Uchidachi*'s right forearm.



Pics. 17 - 22

Uchidachi: Makes a cut at the inside of *Shidachi's* advanced (left) ankle.

Shidachi: Lowers his posture and blocks the attack with his *Shinai*. Then, he again threatens a thrust at *Uchidachi's* throat (left foot forward) as the latter raises his *Shinai* into *Raito*.

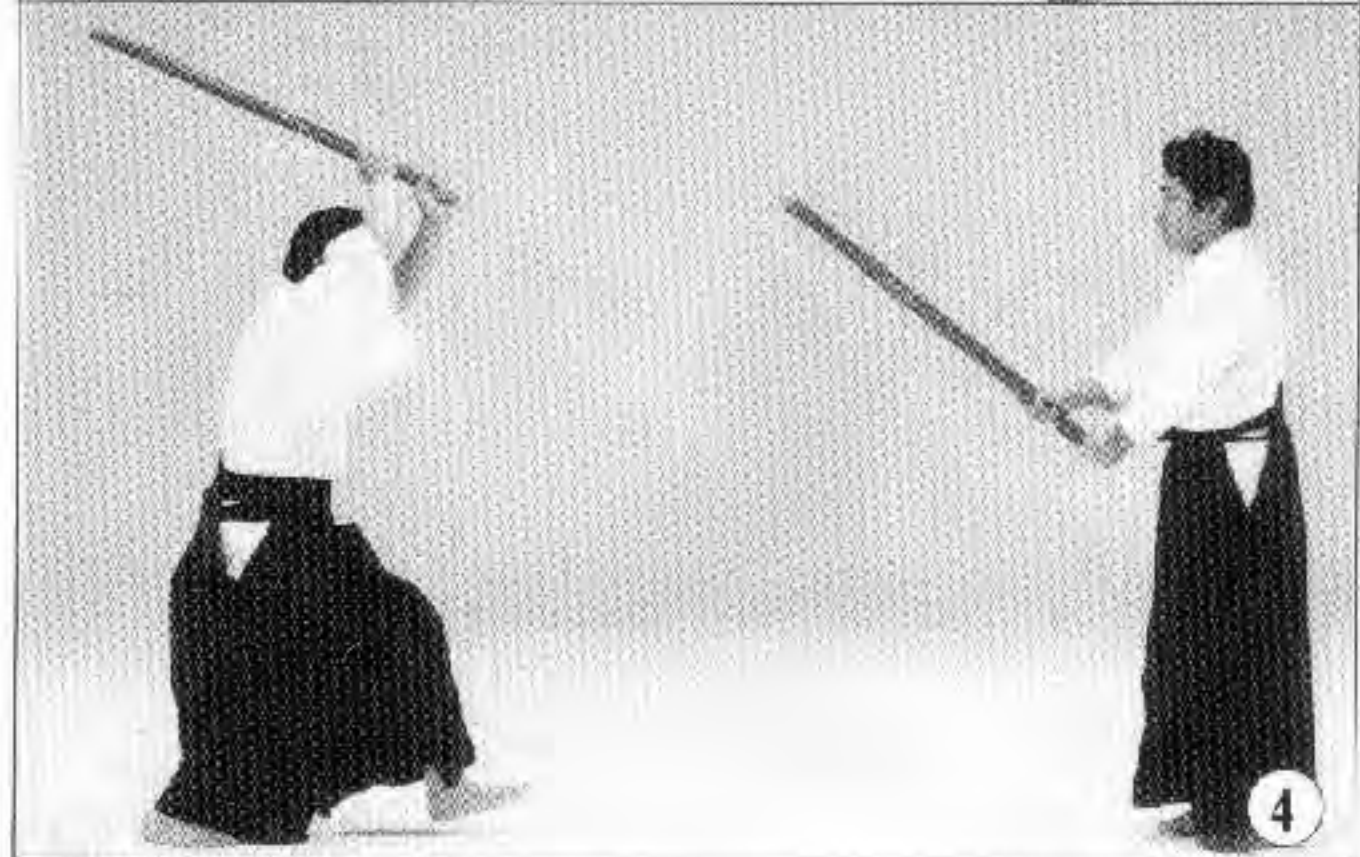
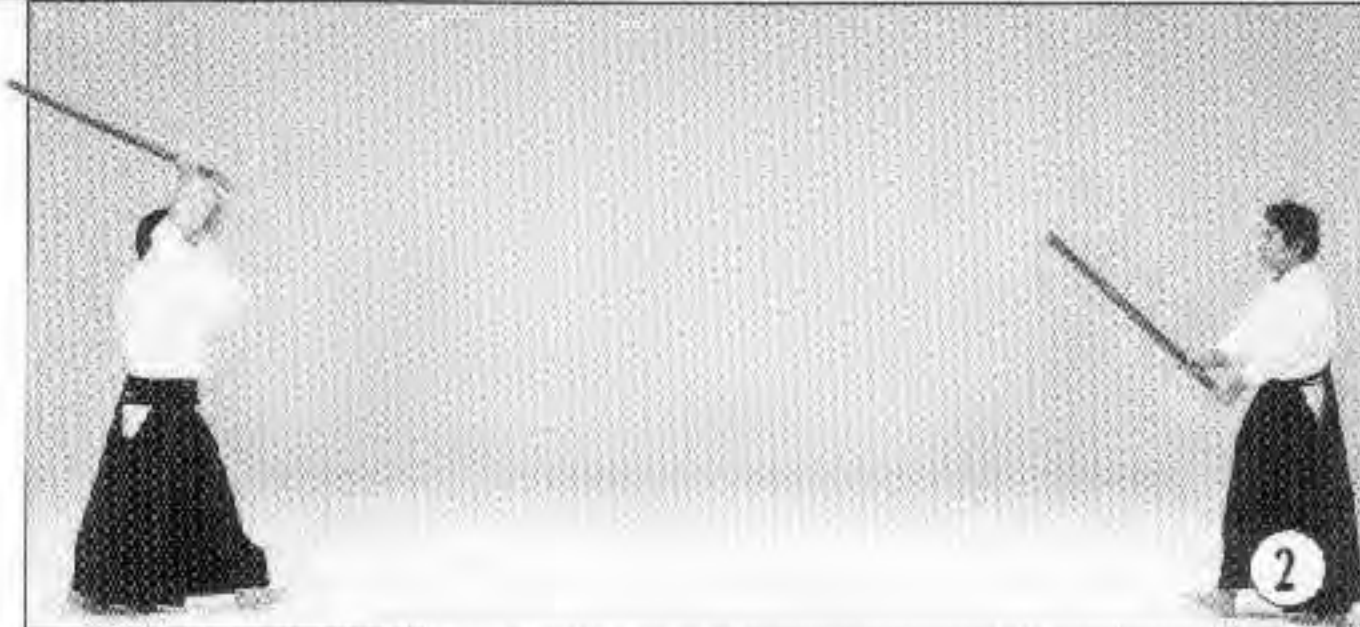


Pics. 23 - 28

Uchidachi: Makes a cut at *Shidachi's* head.

Shidachi: Receives the blow on his *Shinai* over his head and steps forward on his right foot to cut *Uchidachi's* left forearm.





6. *Ashi-o-Fusegi-dome-Gyaku*

Pics. 1 - 3

Uchidachi: Advances in *Raito*.

Shidachi: Advances in *Gyaku-no-Gedan*.

Pics. 4 - 6

Uchidachi: Makes a cut at the inside of *Shidachi*'s left ankle.

Shidachi: With his left foot forward, lowers his posture and blocks the attack with his *Shinai*.



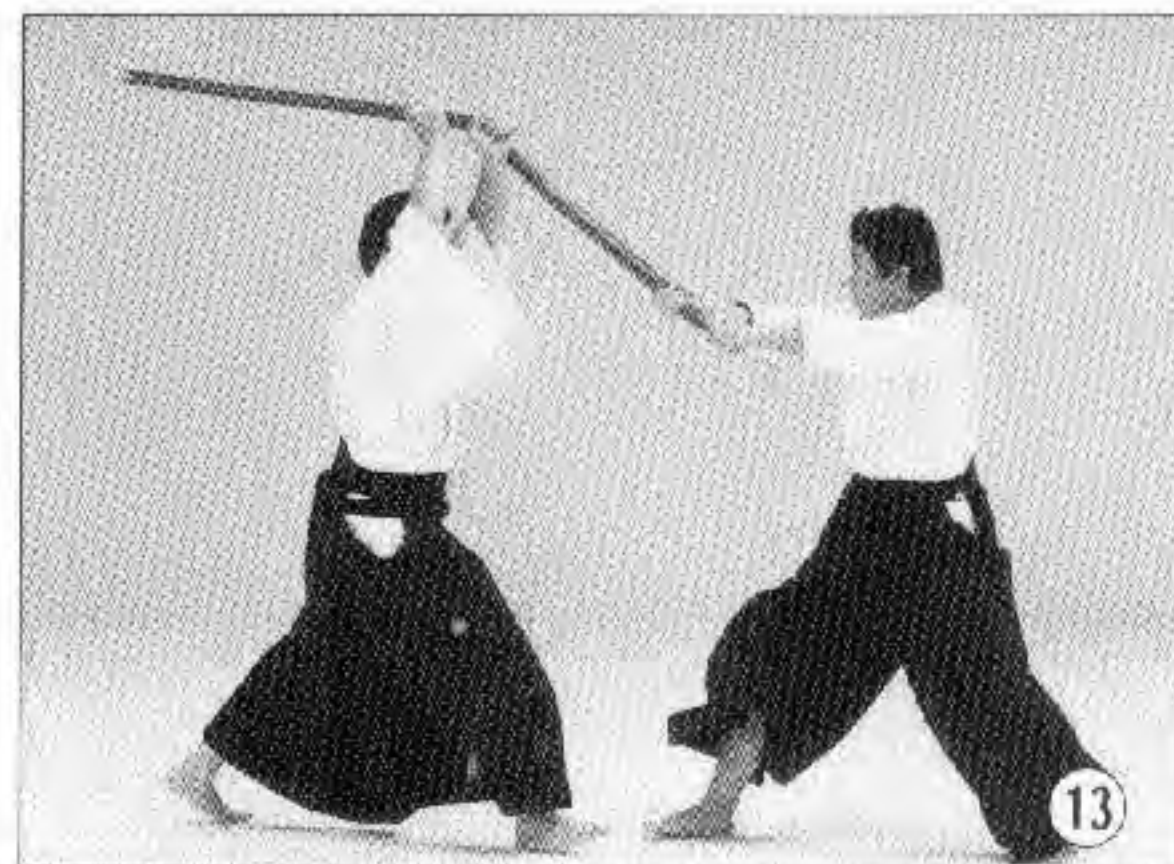
Pics. 7 - 9

Uchidachi: Raises his *Shinai* back into *Raito*.
Shidachi: Steps in on his left and threatens a thrust at *Uchidachi*'s throat with his *Shinai*, blade uppermost.



Pics. 10 - 14

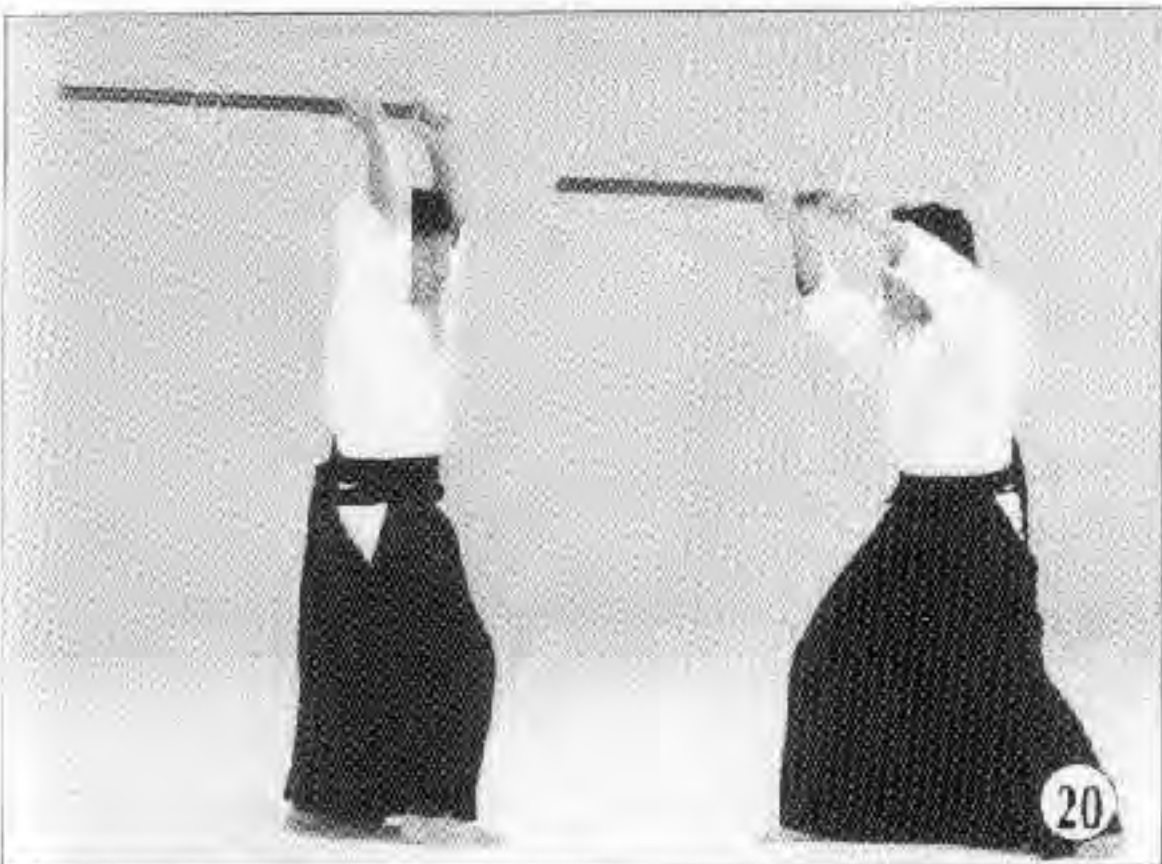
Uchidachi: Makes a cut at *Shidachi*'s head.
Shidachi: Receives the attack on his *Shinai* over his head, then, stepping forward on his right foot, cuts *Uchidachi*'s left forearm.



Pics. 15 - 19

Uchidachi: Makes a cut at the inside of *Shidachi*'s advanced (right) ankle.

Shidachi: Lowers his posture and blocks the attack with his *Shinai*. Then, he again threatens a thrust at *Uchidachi*'s throat (right foot forward) as the latter raises his *Shinai* into *Raito*.



Pics.20 - 25

Uchidachi: Makes a cut at *Shidachi*'s head.
Shidachi: Receives the attack on his *Shinai* over his head and steps forward on his left foot to cut *Uchidachi*'s right forearm.

7. *Ashi-o-Fusegi-Nagashi-Gyaku*

Pics. 1 - 4

Uchidachi: Advances in *Raito*.

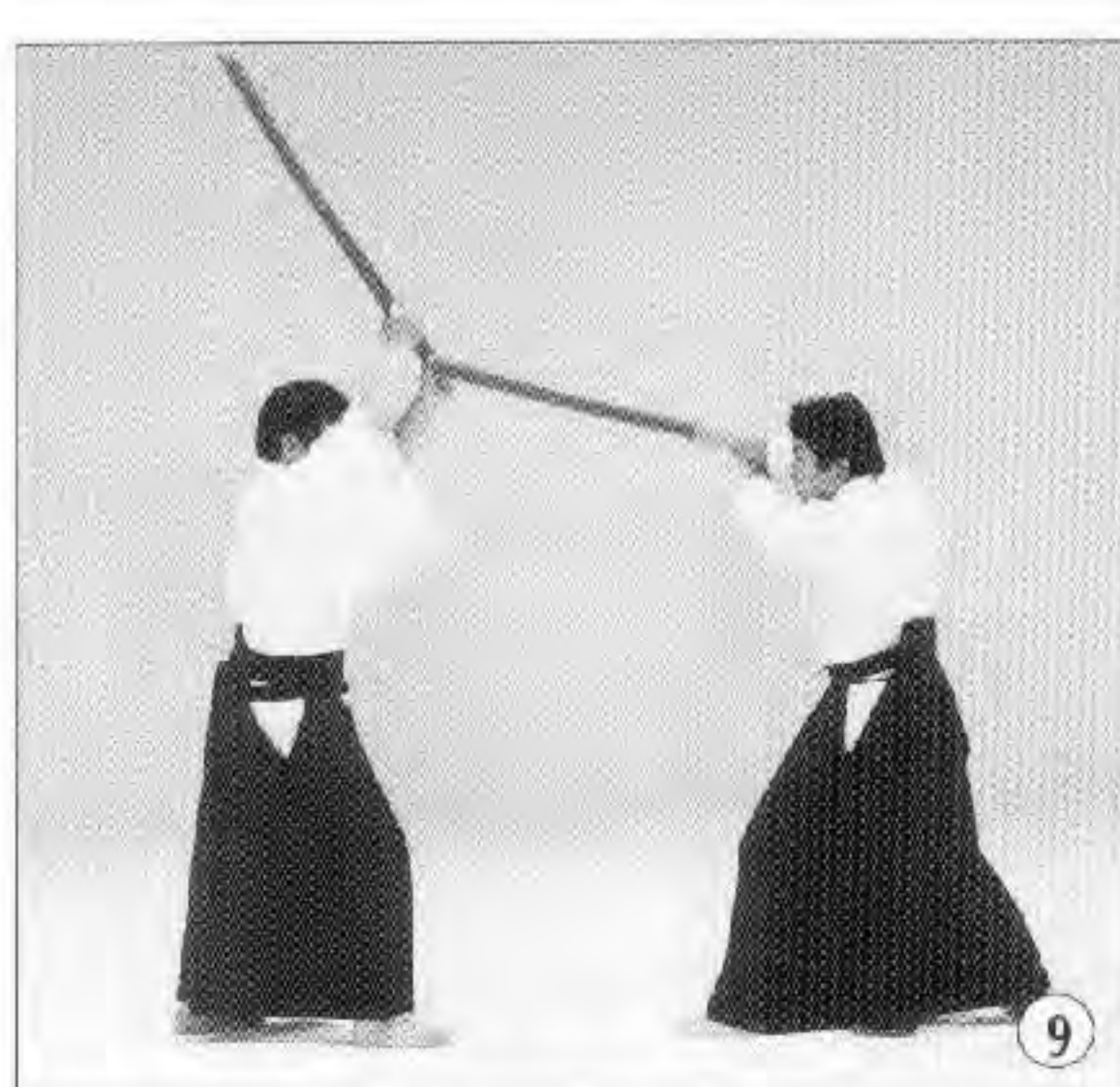
Shidachi: Advances in *Gyaku-no-Gedan*.



Pics. 5 - 9

Uchidachi: Makes a cut at the outside of *Shidachi*'s left ankle.

Shidachi: Lowers his posture and blocks the attack with his *Shinai*, left foot forward. Then, as *Uchidachi* raises his *Shinai* back into *Raito*, he steps in on his left foot and thrusts the "blade" of his *Shinai* against his right forearm.



Pics. 10 - 12

Uchidachi: Makes a cut at *Shidachi's* head.

Shidachi: Receives the blow on his *Shinai* over his head, advancing his left foot, then, moving forward on his right foot, he cuts *Uchidachi's* left forearm.



Pics. 13 - 19

Uchidachi: Makes a cut at the outside of *Shidachi's* right ankle.

Shidachi: Blocks the attack with his *Shinai* and, as *Uchidachi* raises his *Shinai* back into *Raito*, steps in on his right foot and cuts in an upward motion,

striking *Uchidachi's* left forearm.

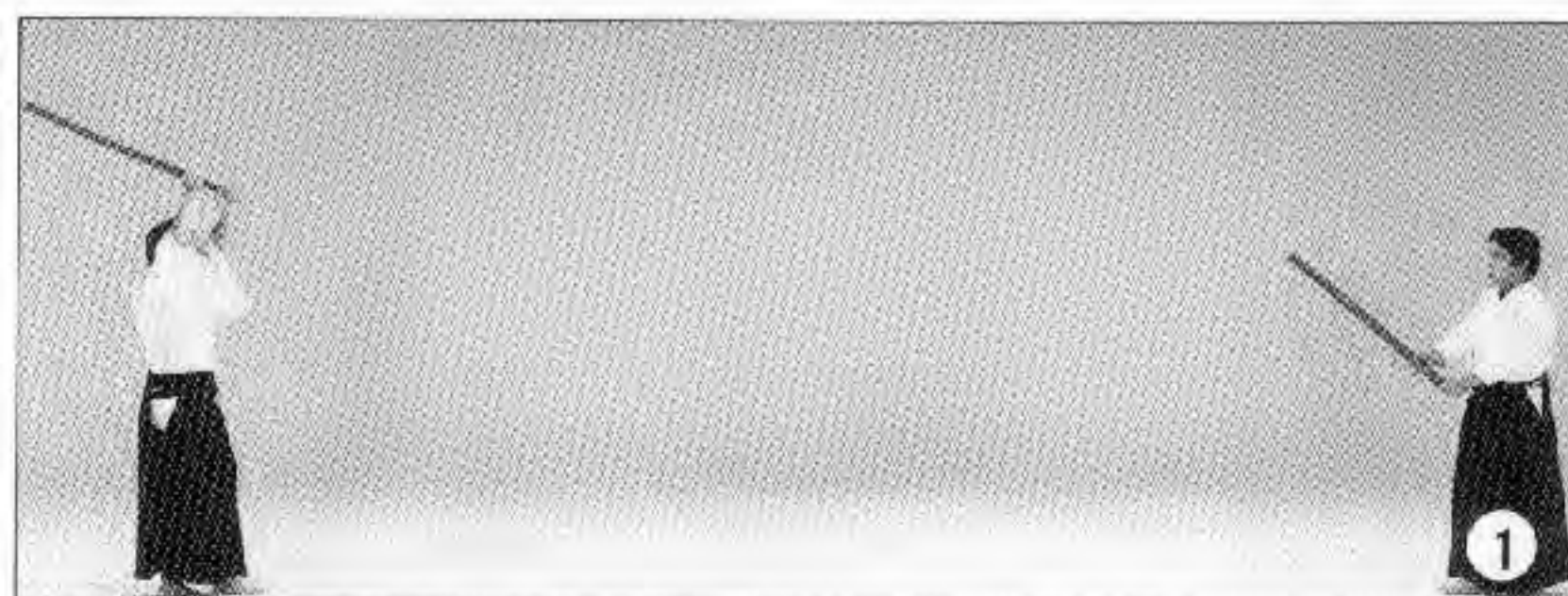


Pics. 20 - 24

Uchidachi: Makes a cut at *Shidachi's* head.

Shidachi: Receives the attack on his *Shinai*, stepping in on his right foot, then follows through with a cut to *Uchidachi's* right forearm, advancing his left foot.

8. *Ashi-o-Fusegi-Nagashi-Jun*



Pics. 1 - 4

Uchidachi: Advances in *Raito*.

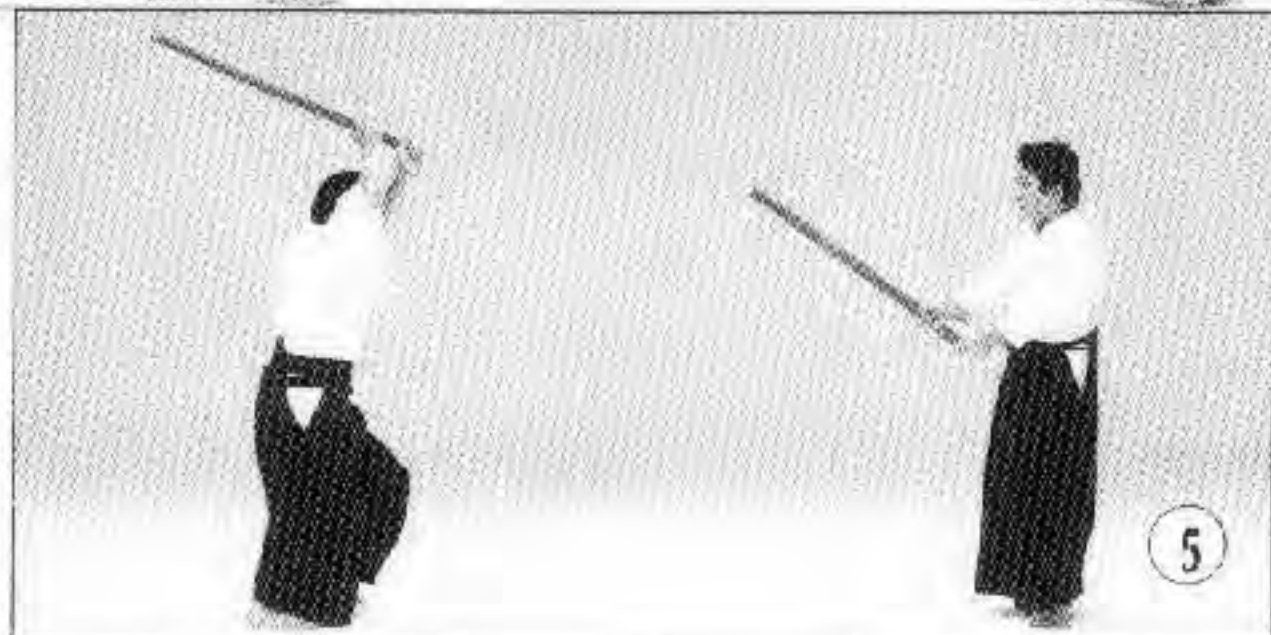
Shidachi: Advances in *Jun-no-gedan*.



Pics. 5 - 10

Uchidachi: Makes a cut at the outside of *Shidachi*'s right ankle.

Shidachi: Lowers his posture and block the attack with his *Shinai*, right foot forward. Then, as *Uchidachi* raises his *Shinai* back into *Raito*, he steps in on his right foot and thrusts the "blade" of his *Shinai* against his left forearm.

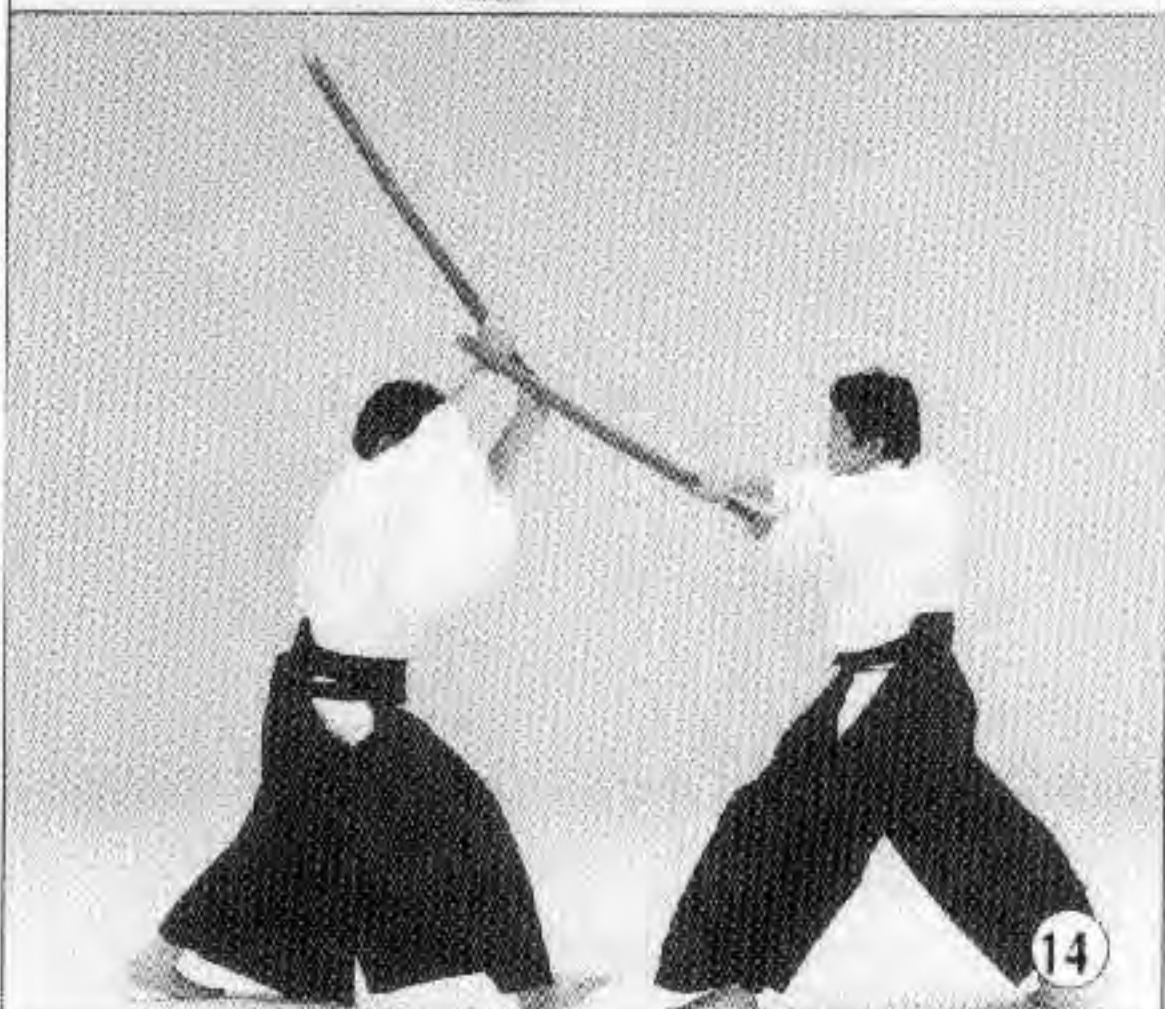




Pics. 11 - 14

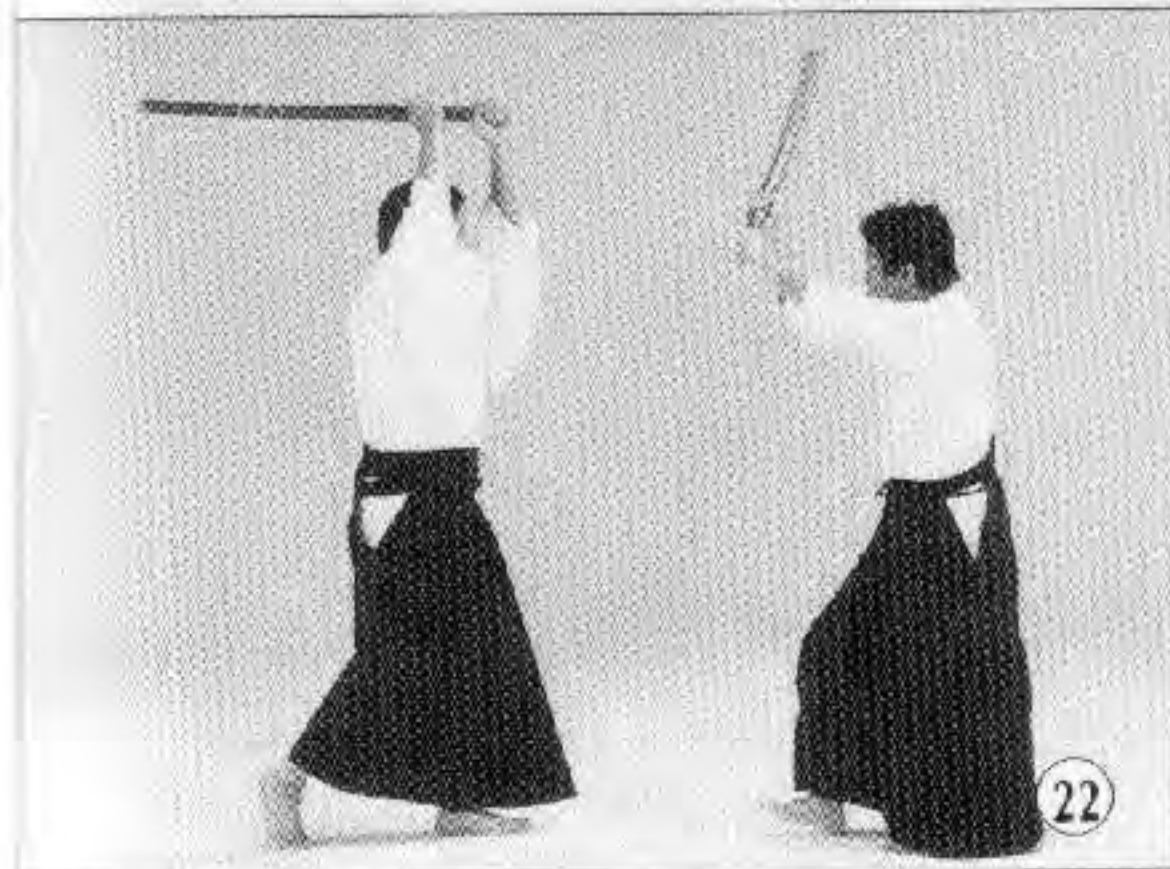
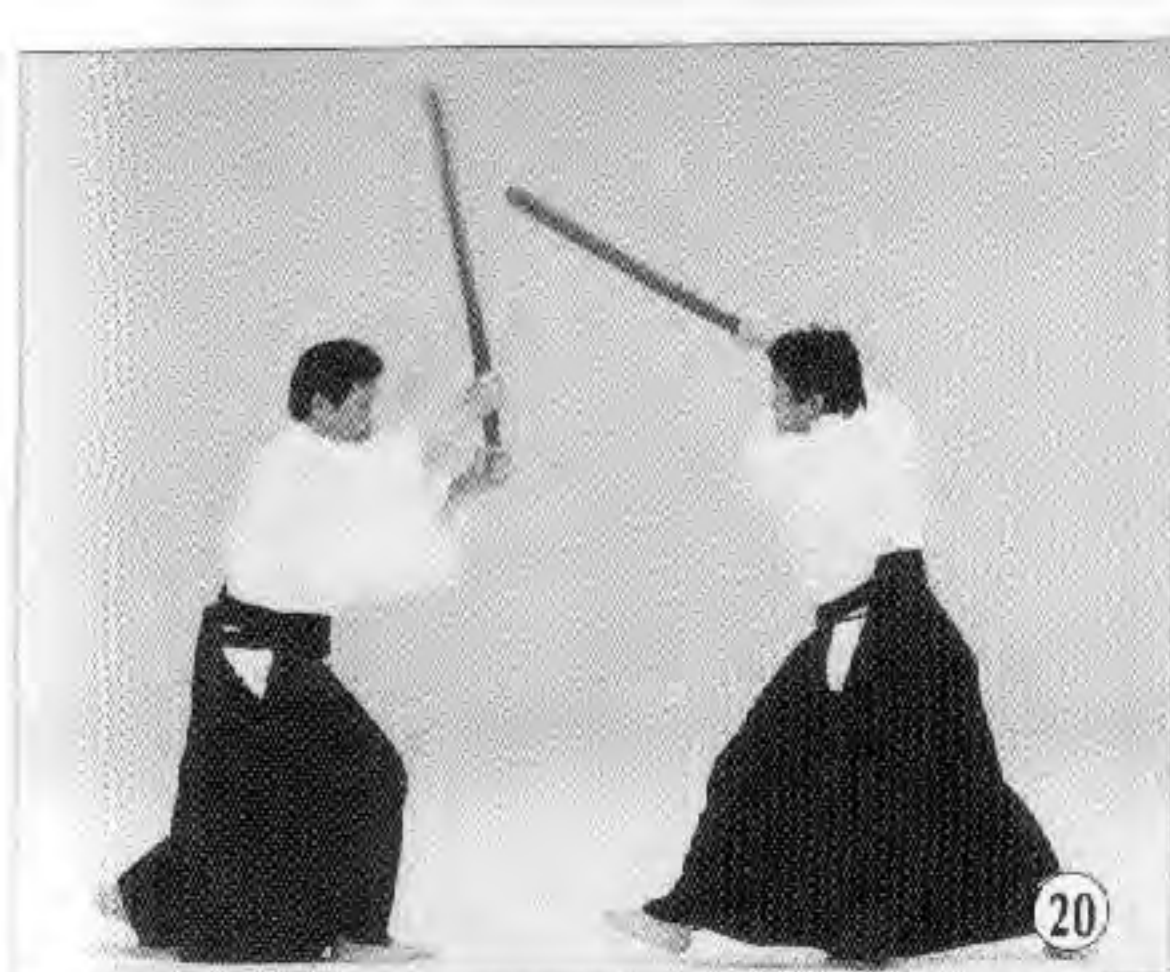
Uchidachi: Makes a cut at *Shidachi's* head.

Shidachi: Receives the attack on his *Shinai* over his head, advancing on his right foot, then, moving forward on his left foot, he cuts *Uchidachi's* right forearm.



Pics. 15 - 19

Uchidachi: Makes a cut at the outside of *Shidachi*'s left ankle.
Shidachi: Blocks the attack with his *Shinai*, and, as *Uchidachi* raises his *Shinai* back into *Raito*, steps in on his left foot and cuts in an upward motion, striking *Uchidachi*'s right forearm.



Pics. 20 - 24

Uchidachi: Makes a cut at *Shidachi*'s head.

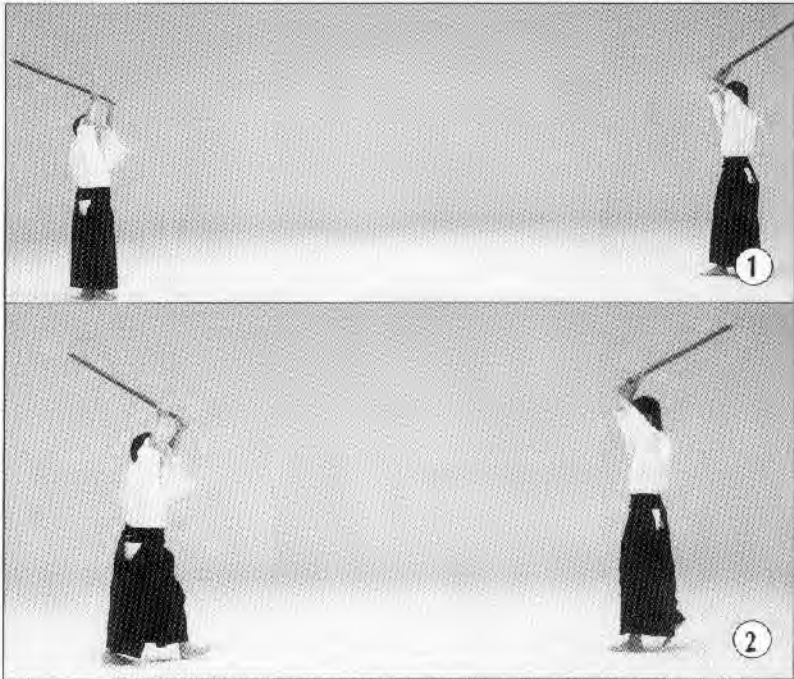
Shidachi: Receives the attack on his *Shinai*, stepping in on his left foot, then follows through with a cut to *Uchidachi*'s left forearm, advancing his right foot.



1. *Ai-raito-Aikake-Nagashi-Gyaku*

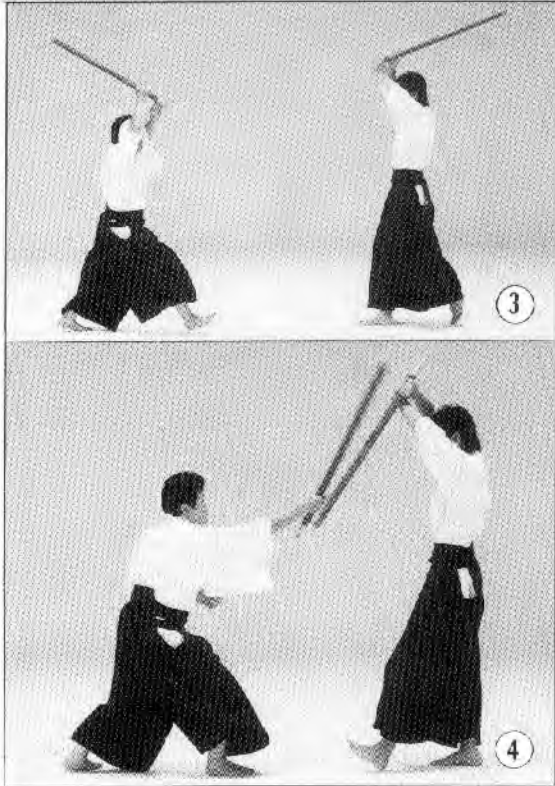
Pics. 1 - 2

Uchidachi and *Shidachi* advance on each other in *Raito*. (When both are in *Raito*, the term *Ai-raito* is used.)



Pics. 4 - 11

Uchidachi: Makes a one-handed (right) cut at *Shidachi*'s left elbow, holding his *Shinai* in his right hand only.
Shidachi: With his left foot forward, allows the tip of his *Shinai* to drop, loosening his grip with his left hand, thus blocking *Uchidachi*'s attack. Drawing his *Shinai* back, he then, steps in on his right foot, cutting straight down at *Uchidachi*'s head. He finally advances a few steps, driving *Uchidachi* back.





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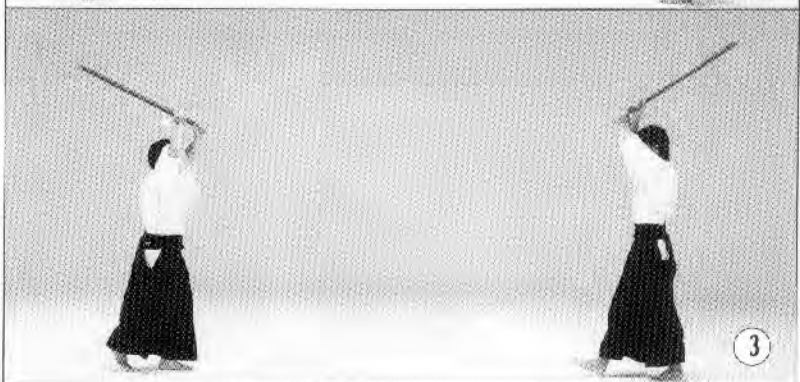
11

2. Ai-raito-Aikake-Nagashi-Jun



Pics. 1 - 3

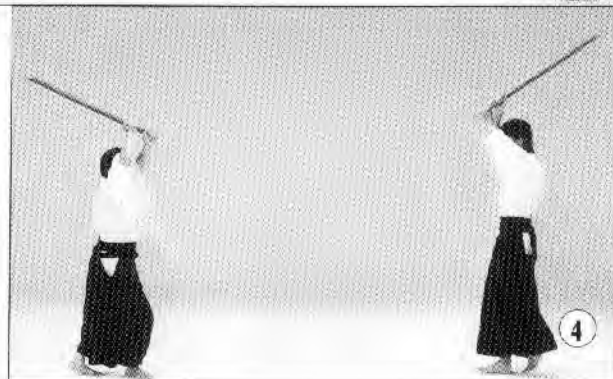
Uchidachi and Shidachi advance on each other in Ai-raito.



Pics. 4 - 13

Uchidachi: Makes a one-handed (left) cut at *Shidachi*'s right elbow.

Shidachi: Blocks the attack in the same way as in form 1, this time loosening his grip with his right hand (right foot forward). As before, stepping in on his back foot, he cuts down at *Uchidachi*'s head and advances, forcing *Uchidachi* to retreat.



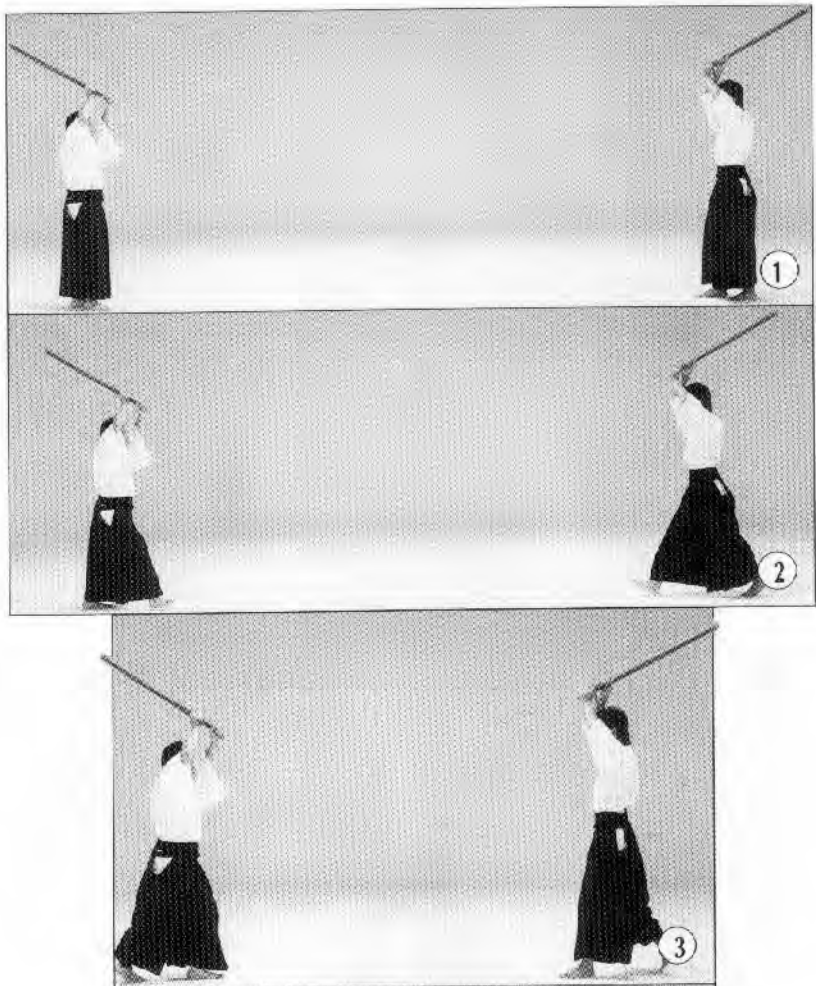




3. *Ai-raito-Tome-uchi-Jun*

Pics. 1 - 3

Uchidachi and *Shidachi* advance towards each other in *Ai-raito*.



Pics. 4 - 10

Uchidachi: Makes a one-handed (right) cut at *Shidachi*'s left hand.
Shidachi: Blocks the attack with his *Shinai* held low at his left side. Then, swinging his *Shinai* back over his left shoulder, he advances on his left foot to cut *Uchidachi*'s right forearm.

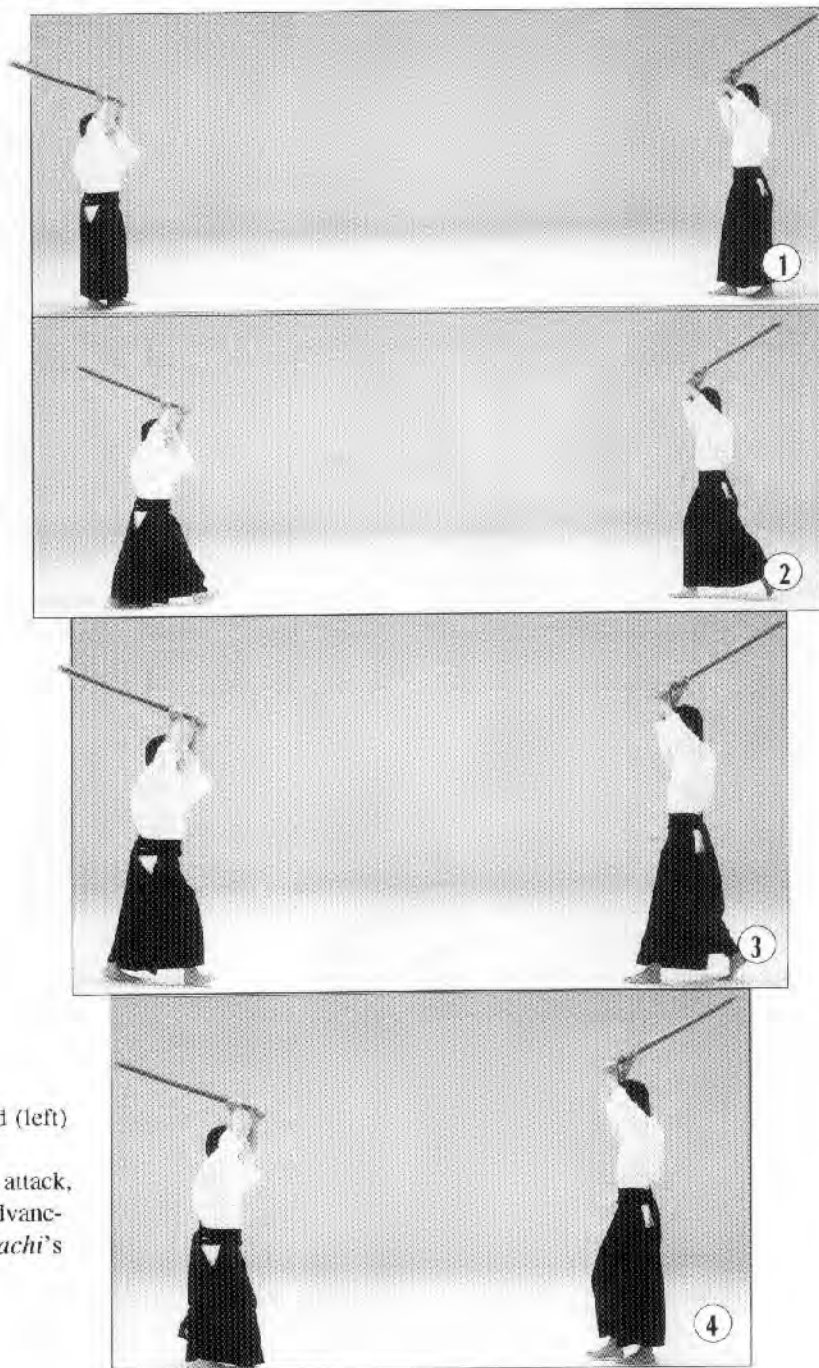




4. Ai-raito-Tome-uchi-Gyaku

Pics. 1 - 3

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.



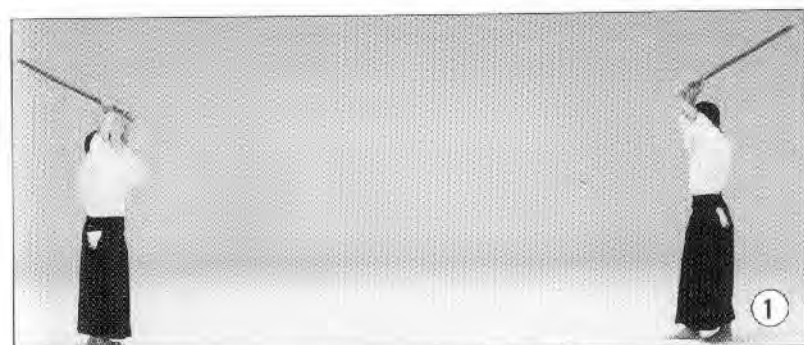
Pics. 4 - 11

Uchidachi: Makes a one-handed (left) cut at *Shidachi*'s right hand.

Shidachi: As before, blocks the attack, this time at his right side and, advancing on his right foot, cuts *Uchidachi*'s left forearm.

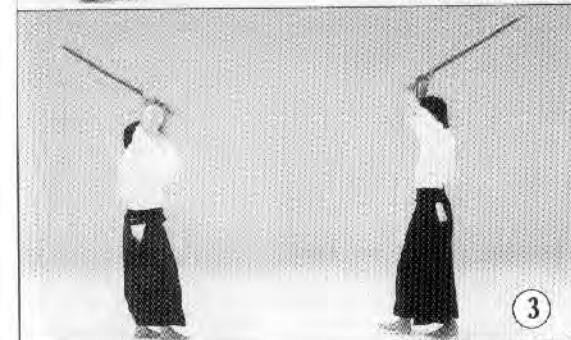
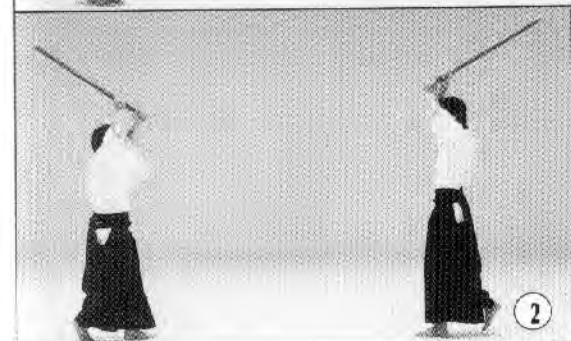


5. *Ai-raito-Nagashi-dome-o-Kaneru*



Pics. 1 - 3

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.



Pics. 4 - 9

Uchidachi: Makes a straight cut at *Shidachi*'s head.

Shidachi: Moving back and out to his left slightly, drops his hands so that the *Shinai* is almost horizontal, the tip pointing to the right. Having thus blocked *Uchidachi*'s attack, he then draws back his front foot (right) and cuts down at *Uchidachi*'s right hand, turning back his right shoulder and hip as he does so.

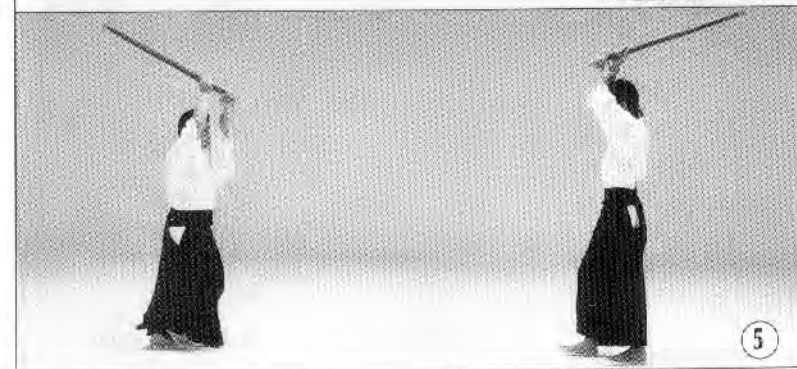
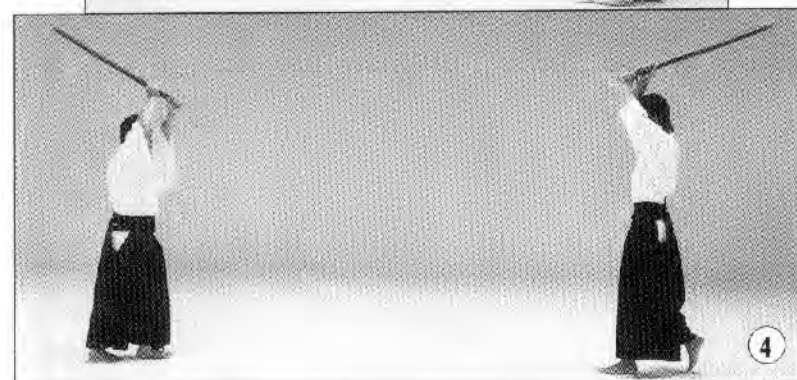




6. *Ai-raito-Uchi-otoshi*

Pics. 1 - 5

Uchidachi and Shidachi advance on each other in Ai-raito.



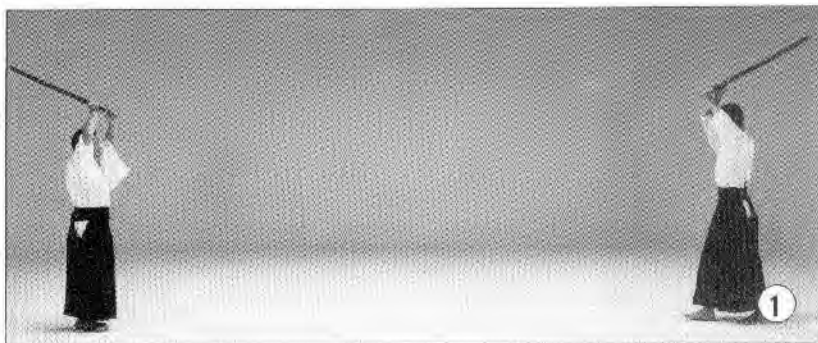


Pics. 6 - 12

Uchidachi: Makes a diagonal one-handed (right) cut at *Shidachi's* stomach.

Shidachi: Cuts down against *Uchidachi's* *Shinai*, deflecting the attack then, stepping in on his back foot (left), he cuts down at *Uchidachi's* head, advancing a few steps to drive *Uchidachi* back.

7. *Ai-raito-Ato-no-Hane-o-Tomeru*



Pics. 1 - 3

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.



Pics. 4 - 5

Uchidachi: Makes a diagonal one-handed (right) cut at *Shidachi*'s stomach.

Shidachi: Cuts down against *Uchidachi*'s *Shinai*, deflecting the attack.



Pics. 6 - 14

Uchidachi: Draws his *Shinai* back to his left side and makes an upward-cutting attack at *Shidachi's* fingers, the blade of his *Shinai* uppermost.

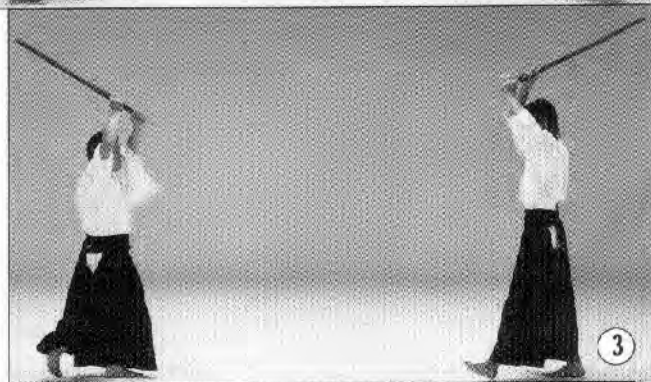
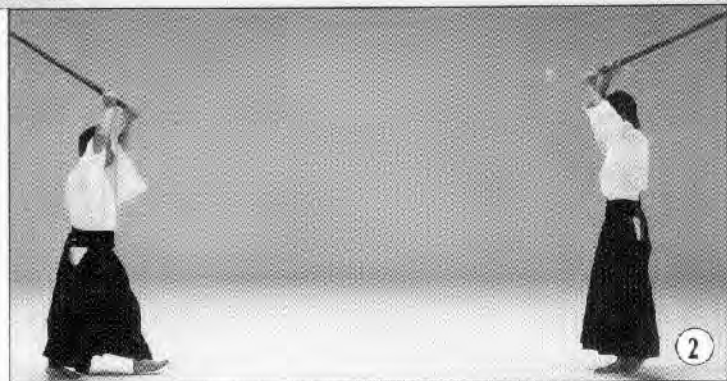
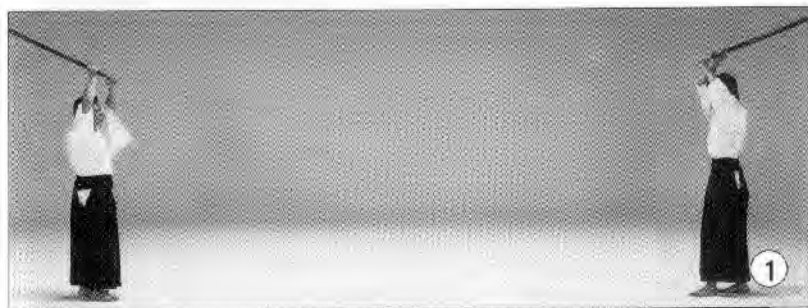
Shidachi: Again deflects *Uchidachi's* attack this time by raising his hands to the left side of his head and cutting down to his right side. Then, advancing on his left foot, he cuts down at *Uchidachi's* head, driving him back a few steps.



8. *Ai-raito-Hazushi-uchi*

Pics. 1 - 3

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.





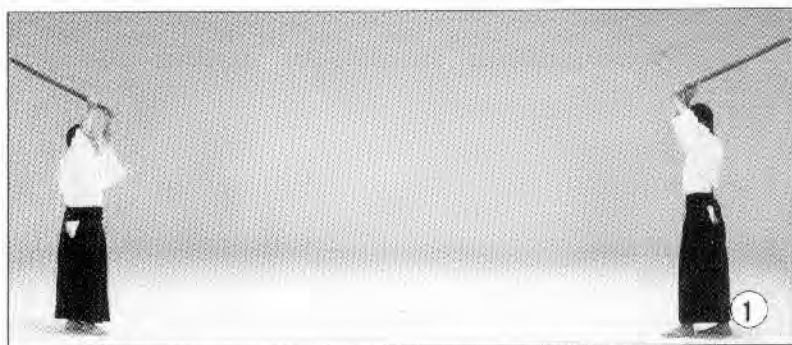
Pics. 4 - 14

Uchidachi: Makes a one-handed (right) cut at *Shidachi's* left hand.

Shidachi: Leans his upper body back without moving his feet, thus avoiding the attack. He then steps in on his right foot, cutting down at *Uchidachi's* head and driving him back a few paces.

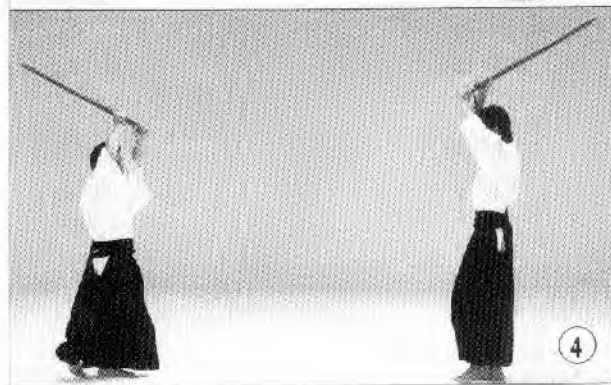
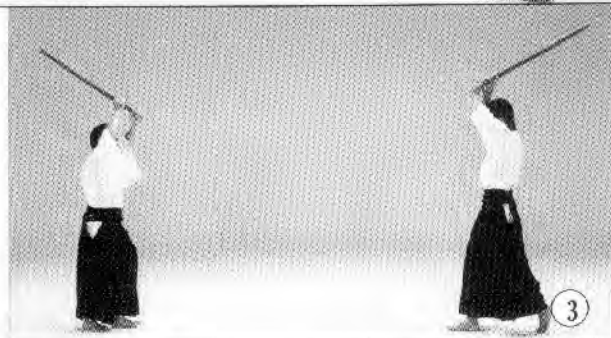
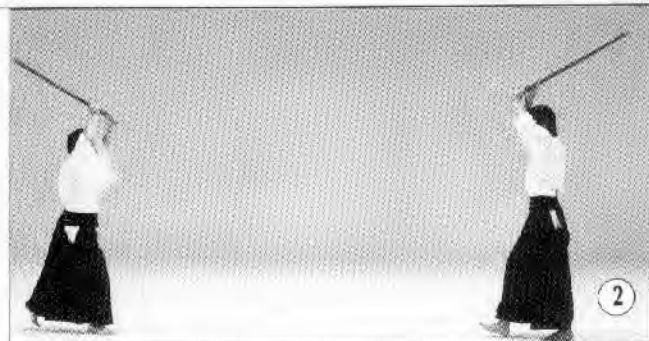


9. *Ai-raito-Hazushite-nochi-Hane-o-Tomeru*



Pics. 1 - 4

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.





Pics. 5 - 6

Uchidachi: Makes a one-handed cut (right) at **Shidachi's** left hand.

Shidachi: Avoids the attack by leaning his upper body back (left foot forward).

Pics. 7 - 14

Uchidachi: Draws his *Shinai* back to his left side and makes an upward-cutting attack at **Shidachi's** stomach.

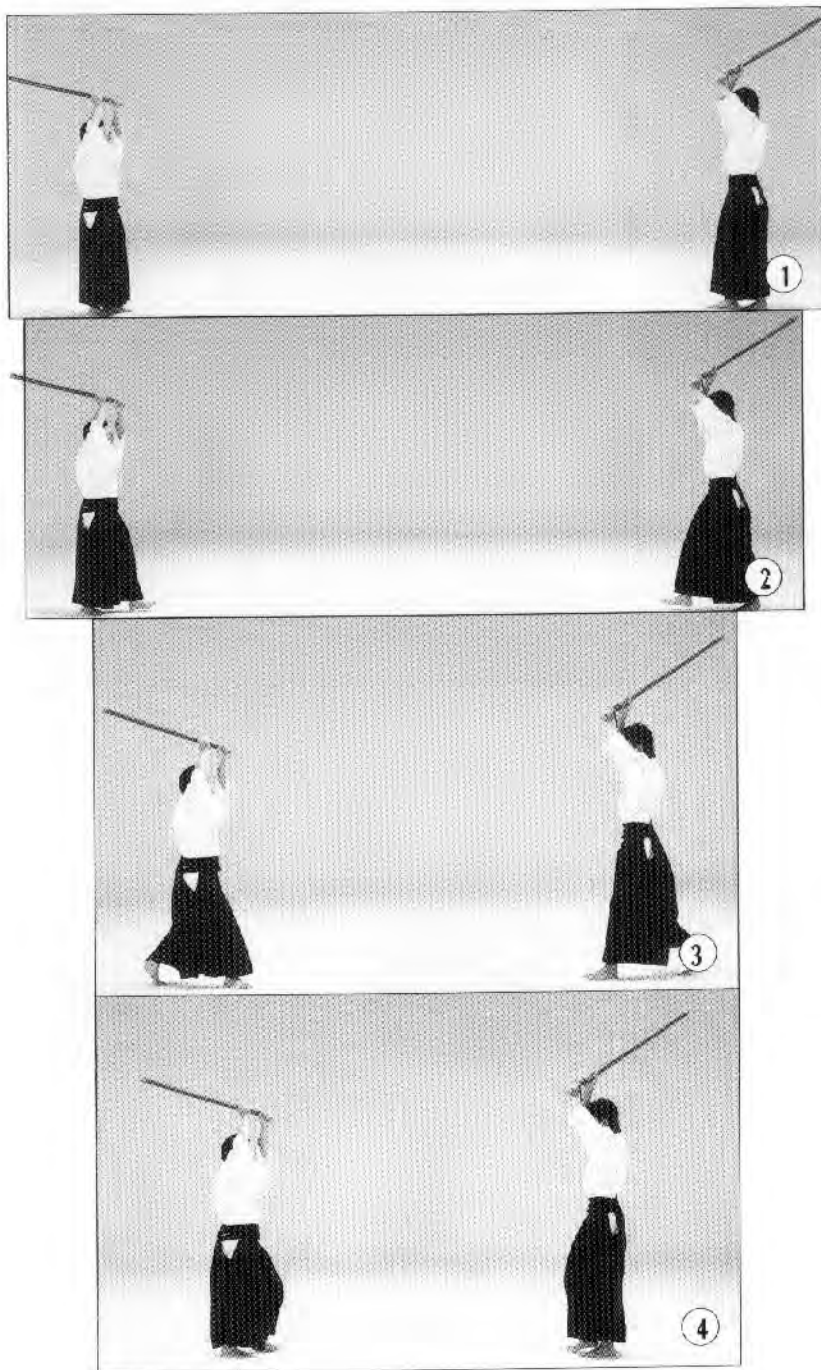
Shidachi: Advancing on his left foot cuts down against **Uchidachi's** *Shinai* at his right side and, advancing on his right foot, cuts **Uchidachi's** left forearm.



10. *Ai-raito-Hazushite-nochi-Uchi-otoshi*

Pics. 1 - 4

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.





Pics. 5 - 6

Uchidachi: Makes a one-handed cut (left) at *Shidachi's* right hand.

Shidachi: Avoids the attack by leaning his upper body back without moving his feet.

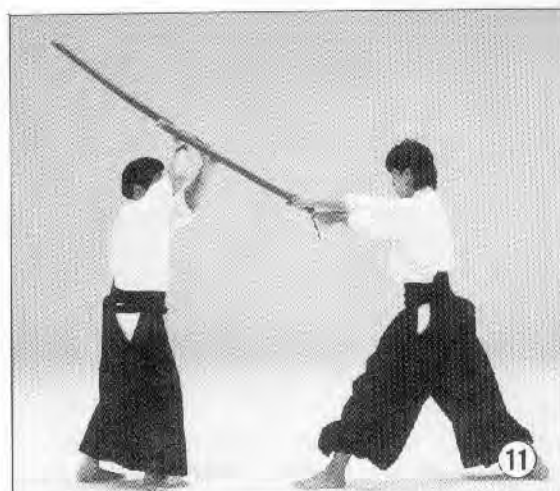


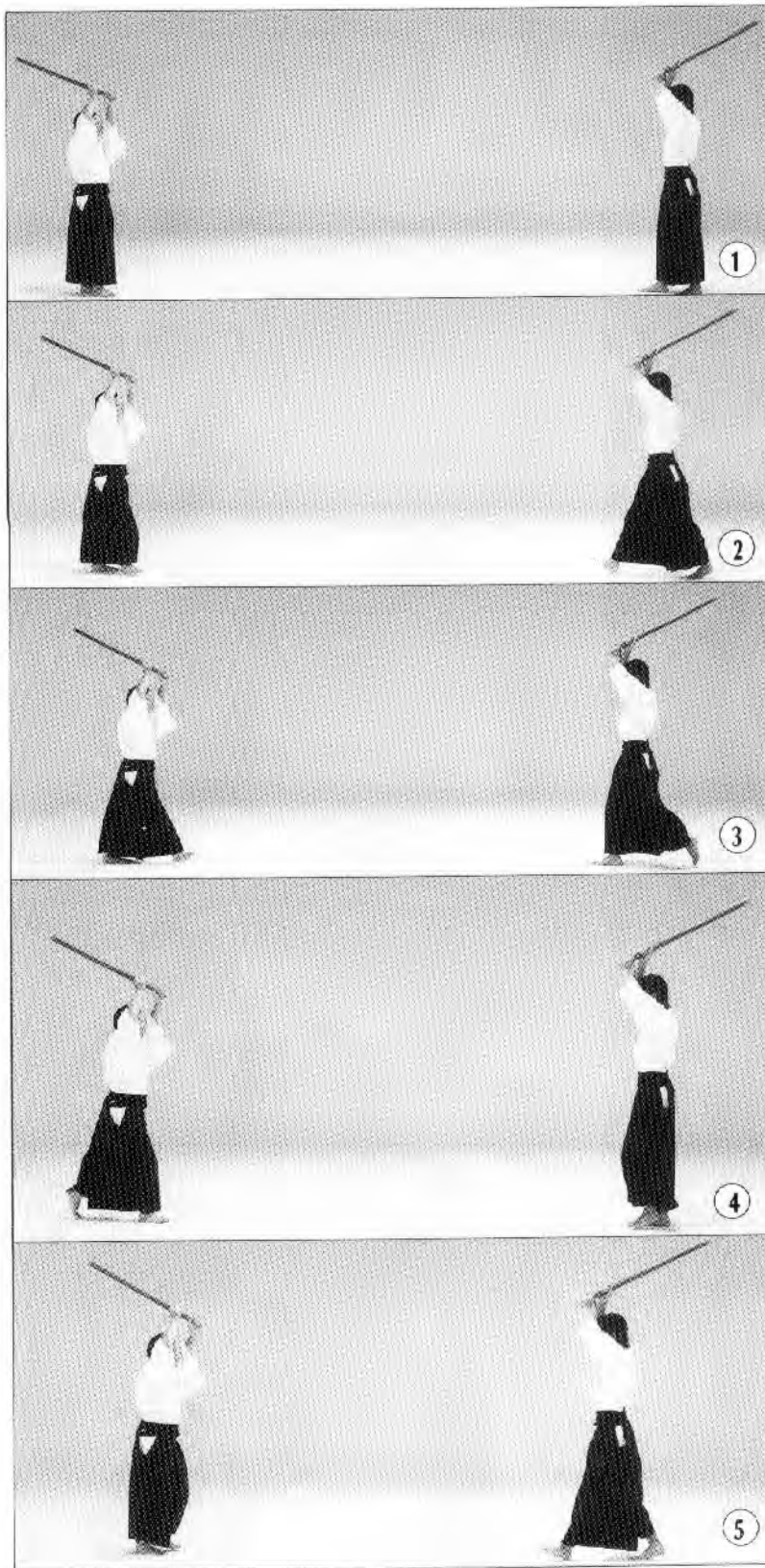
Pics. 7 - 13

Uchidachi: Draws his *Shinai* back to his right side and makes an upward-cutting attack at *Shidachi's* stomach.

Shidachi: Deflects the attack by cutting down against *Uchidachi's* *Shinai*, advancing his right foot. Then, raising his *Shinai* to the left side of his head, he steps in on his left foot to cut *Uchidachi's* right forearm.







11. *Ai-raito-Orishiki-uchi*

Pics. 1 - 6

Uchidachi and *Shidachi*
advance on each other in *Ai-raito*.



Pics. 7 - 9

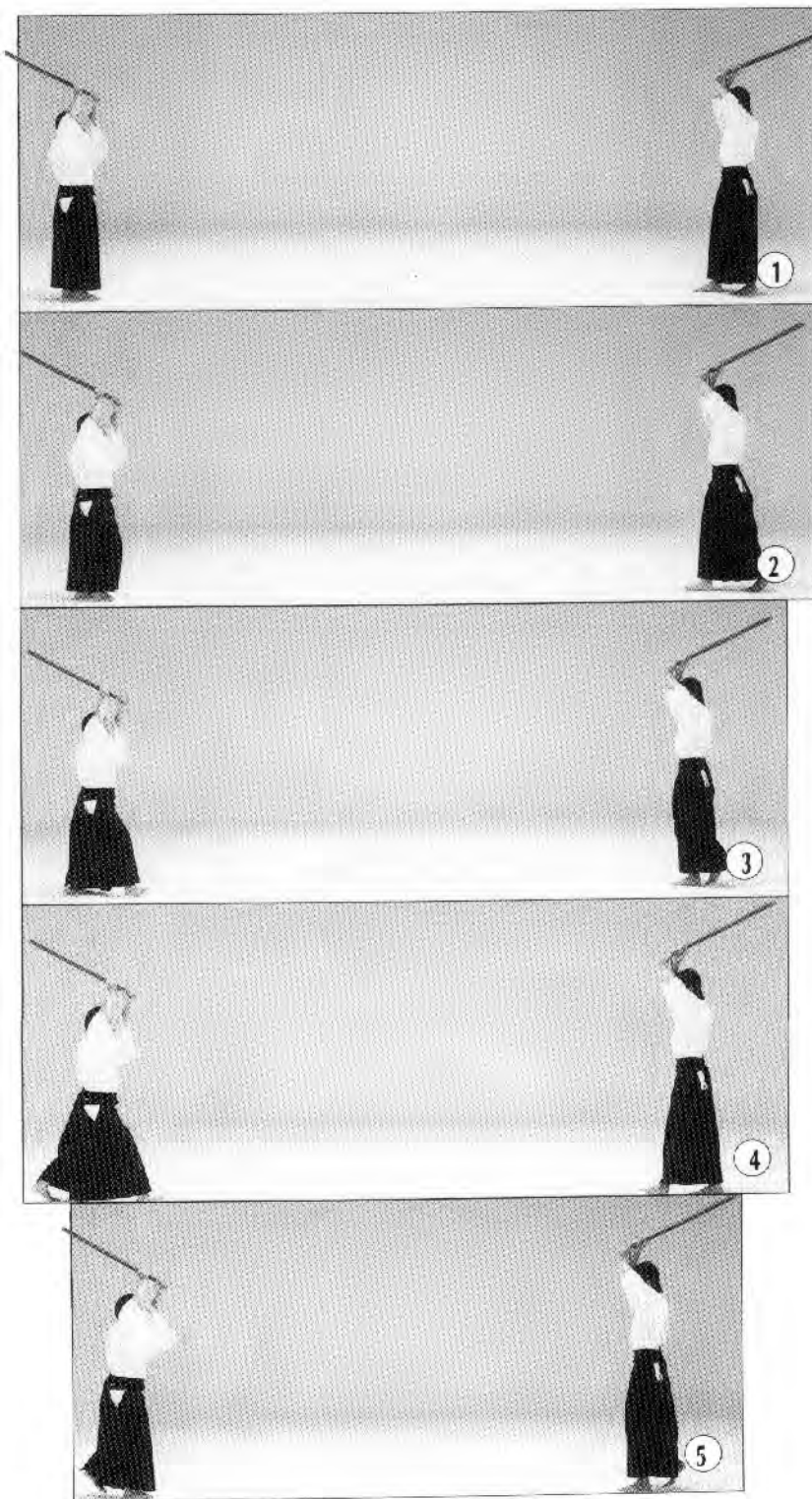
Uchidachi: Makes a low one-handed (right) cut at the inside of *Shidachi's* right leg.

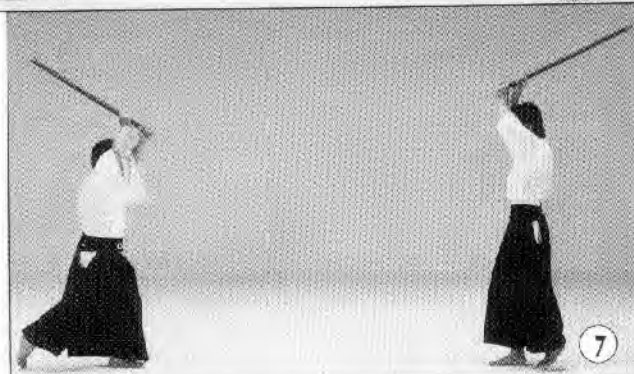
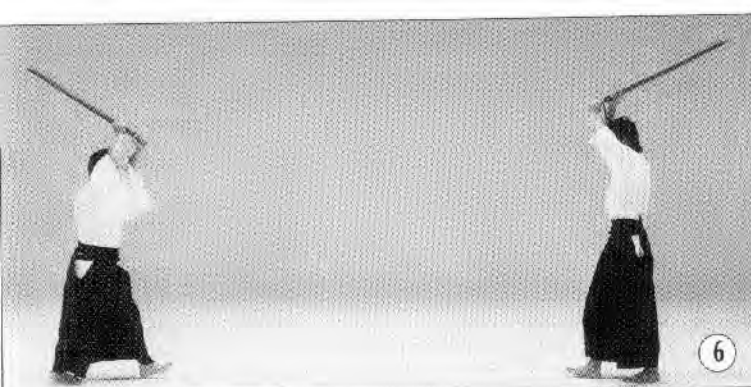
Shidachi: Drawing back his left foot and lowering his posture until finally, the left knee touches the floor, he cuts down against *Uchidachi's* hands.

12. Ai-raito-uchi-Sage-dome-Jun

Pics. 1 - 6

Uchidachi and *Shidachi*
advance on each other in *Ai-raito*.

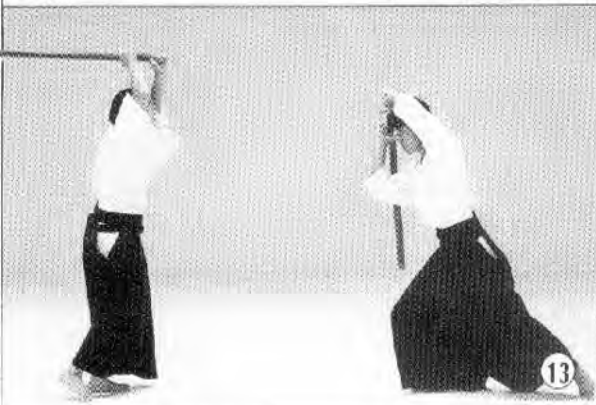




Pics. 7 - 16

Uchidachi: Makes a diagonal downward cut at the outside of *Shidachi's* back (left) ankle.

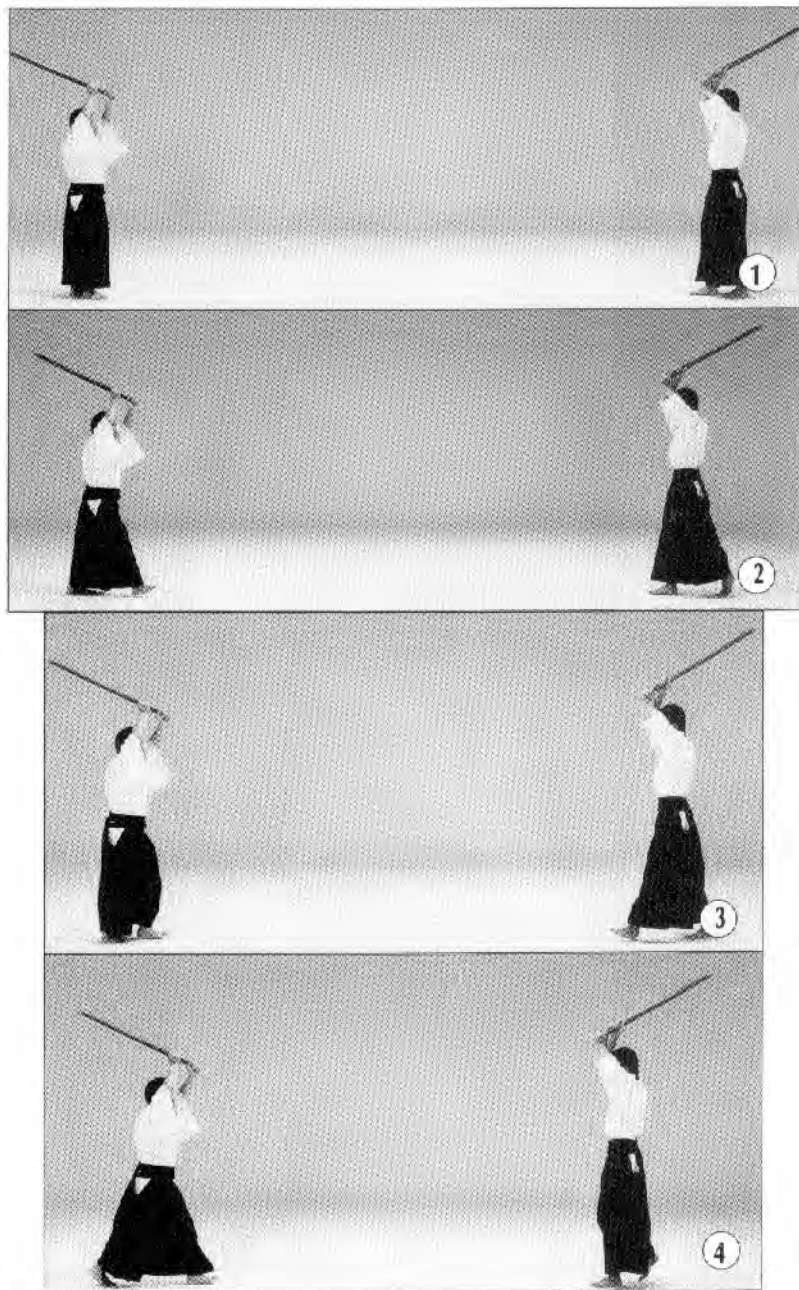
Shidachi: Takes a large step back on his left foot, drawing in his right foot, lowers his posture and blocks *Uchidachi's* attack with his *Shinai*. Then, swinging his *Shinai* in a large circular movement round his head from right to left, he advances his left foot and cuts *Uchidachi's* right forearm.



13. *Ai-raito-uchi-Sage-dome-Gyaku*

Pics. 1 - 6

Uchidachi and *Shidachi* advance on each other in *Ai-raito*.



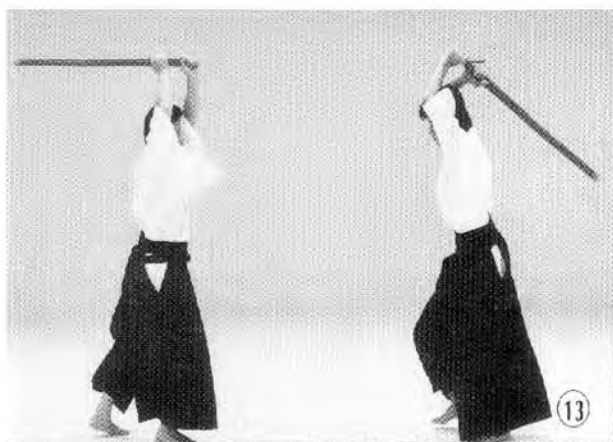




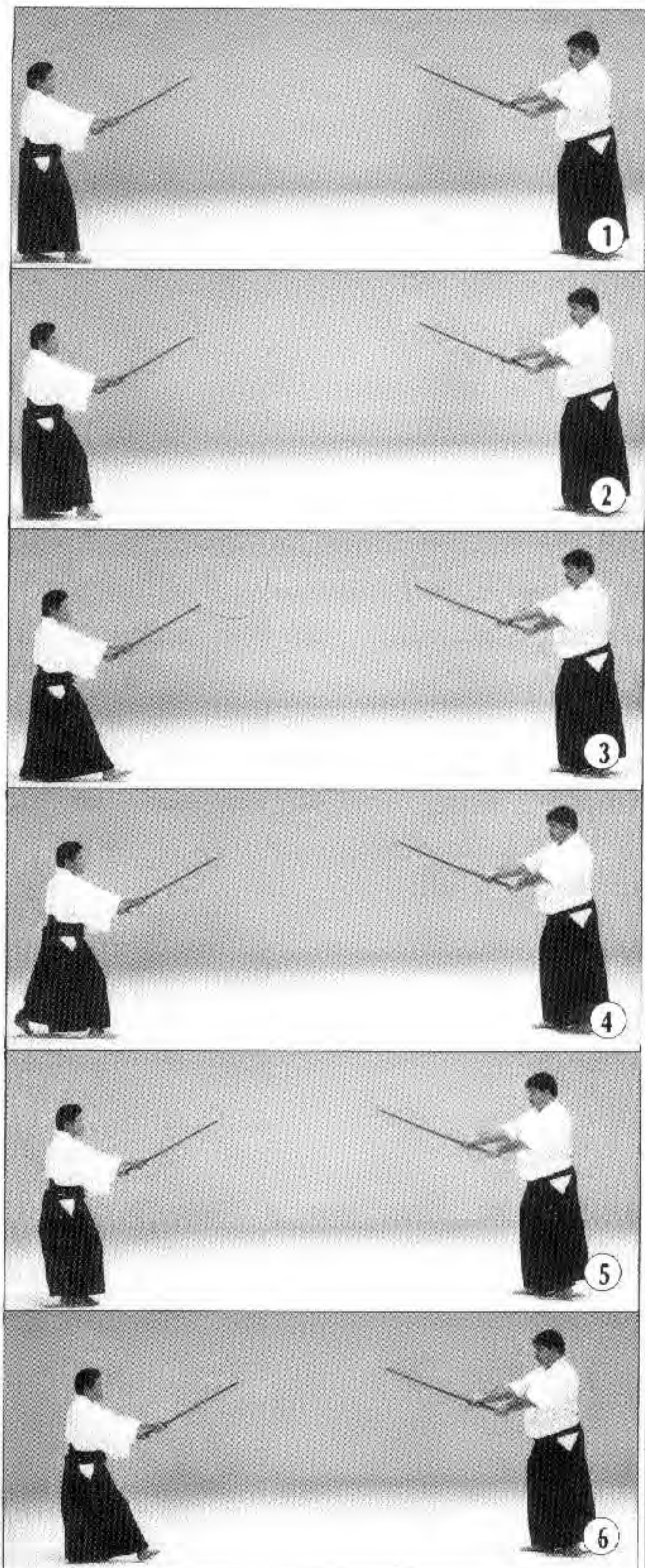
Pics. 7 - 15

Uchidachi: Makes a diagonal downward cut at the outside of *Shidachi*'s back (right) ankle.

Shidachi: Draws back from his right foot, lowers his posture and blocks *Uchidachi*'s attack with his *Shinai*. Then, advancing his right foot, he cuts *Uchidachi*'s left forearm.



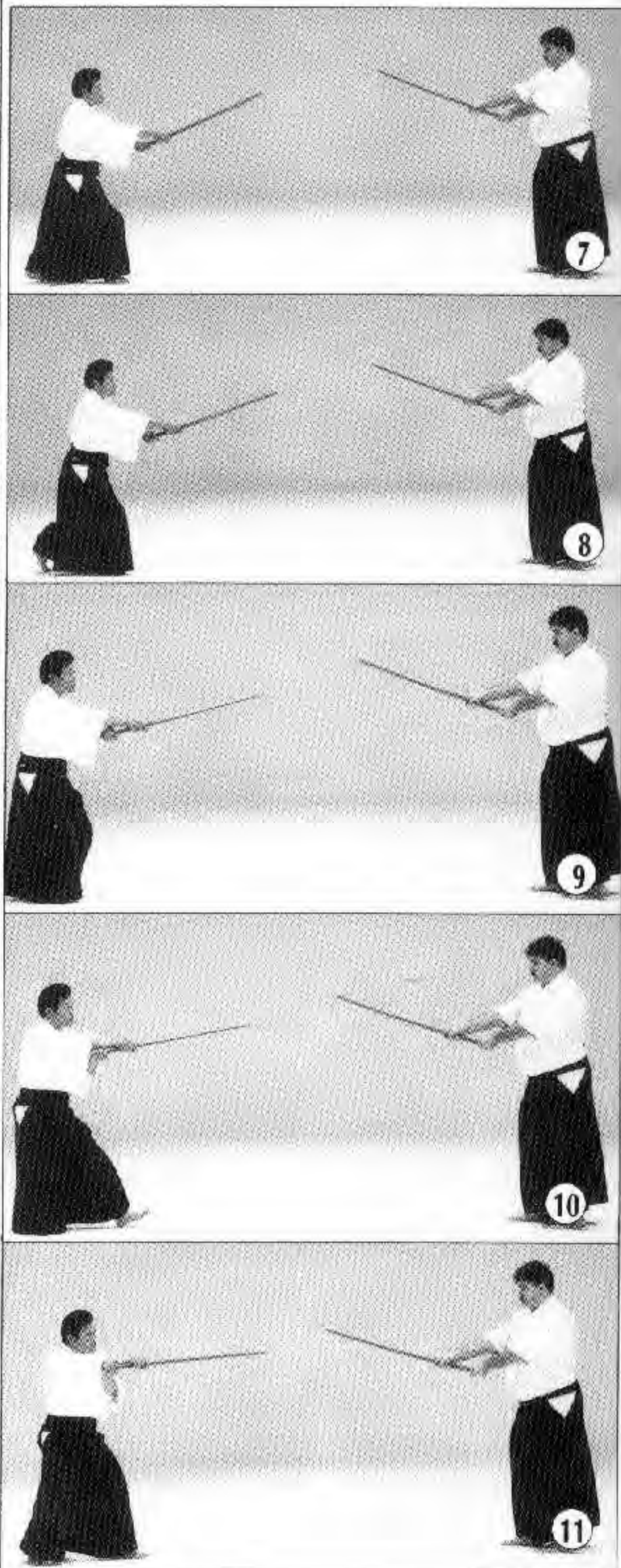
1. *Empi*



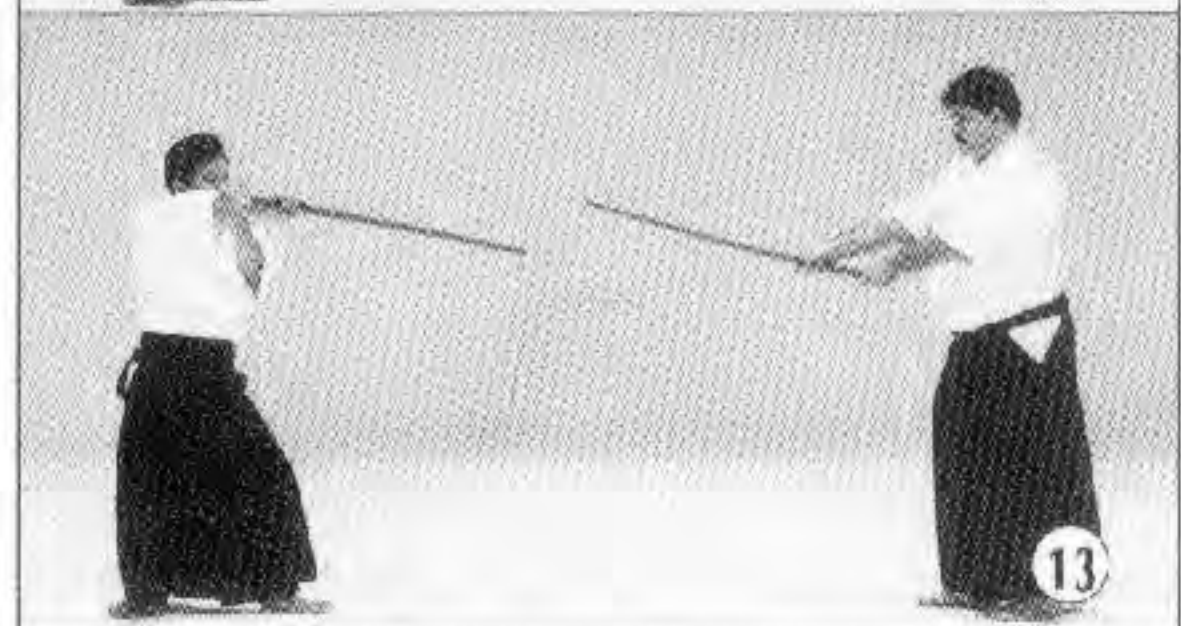
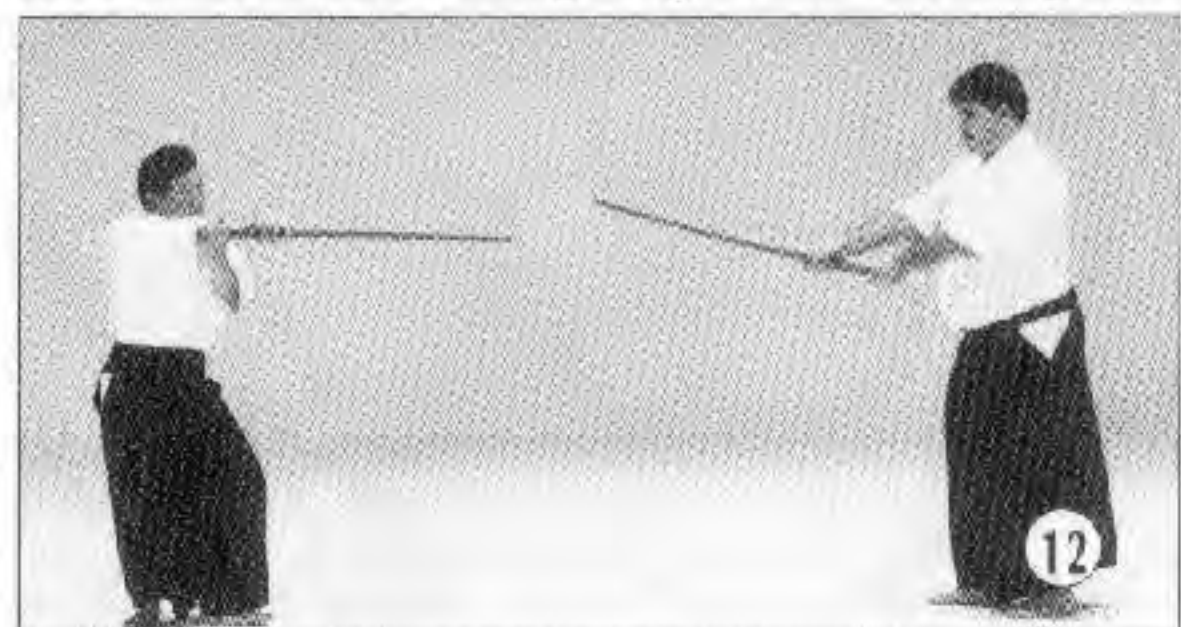
Pics. 1 - 19

Shidachi: Adopts a *Massugu-Chudan* posture and waits for *Uchidachi* to approach.

Uchidachi: Advances in *Seigan*. As he approaches *Shidachi*, he turns the sword so that the blade is directed out to his right, crossing his



hands, right over left. He swings the sword around the left side of his head, then, advancing his right foot, makes a descending diagonal cut from right to



left at *Shidachi*'s left forearm.

Shidachi: Avoids the attack by moving his hands out to the right raising his right elbow.





⇒ As *Bokken* (wooden practice swords) are used in this series of techniques, the term "sword" has been used instead of "*Shinai*."

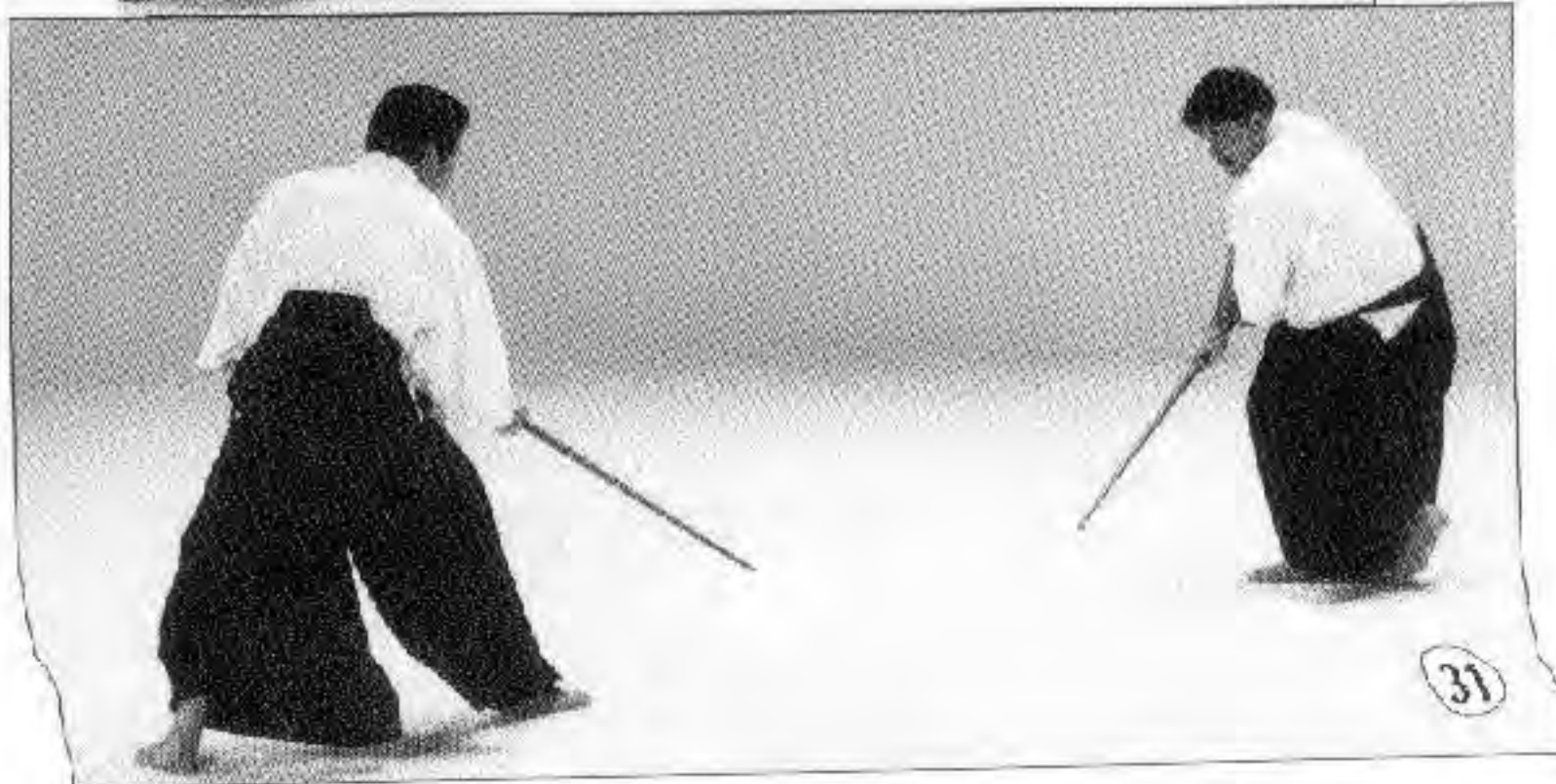
Then stepping out to the right on his right foot and stepping in towards *Uchidachi* on his left, he threatens an attack at the inside of *Uchidachi*'s right wrist.



Pics. 20 - 27

Uchidachi: Raises his sword into *Hasso*.

Shidachi: Advances on *Uchidachi* forcing him to retreat. As he advances, he turns the right side of his body towards *Uchidachi* and turns the blade of his sword uppermost, aiming it at *Uchidachi*'s left elbow.



Pics. 28 - 31

Uchidachi: Makes a one-handed (right) cut at the fingers of *Shidachi's* left hand, advancing his right foot as he does so.

Shidachi: Deflects the attack downward by rotating his sword anti-clockwise, retreating at the same time. In the finishing posture, the tip of the sword is directed downward, arms crossed, right over left, with the left foot forward.

Pics. 32 - 39

Uchidachi: Swings his sword back to his left side with his right hand and takes the back of the blade in his left hand at a point approximately one-third from the tip. Advancing towards **Shidachi**, he attempts to thrust the blade of his sword against his upper arms and chest.

Shidachi: Raises his sword into *Raito*, advances on his right foot and makes a cut at **Uchidachi's** left hand.

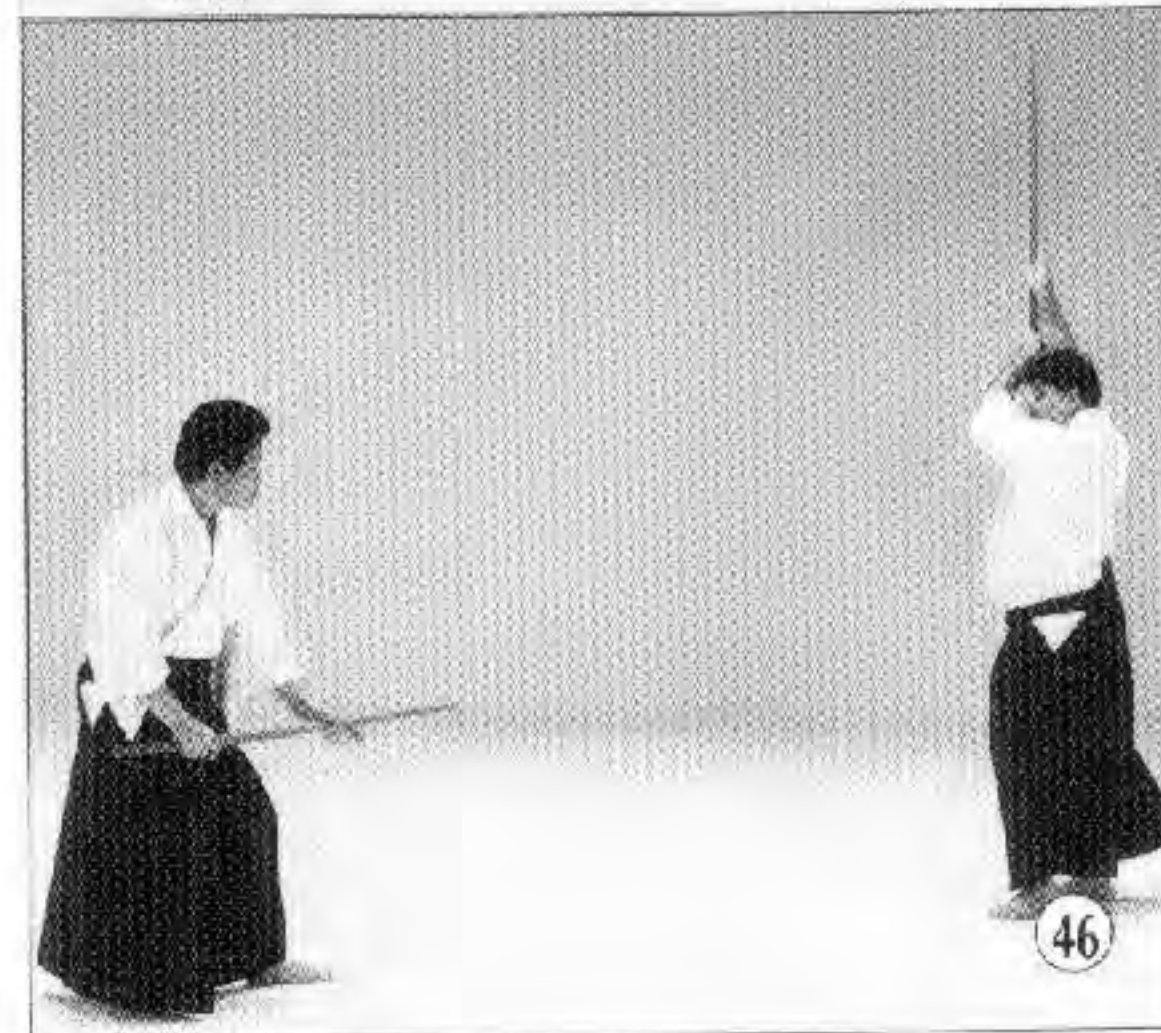


Pics. 40 - 46

Uchidachi: Receives the attack on his upraised sword, and takes hold of **Shidachi's** sword, grasping the back of the sword with the four fingers of his left hand.

Shidachi: Brings his right foot up to his left, bearing down against **Uchidachi's** sword. Bracing his right hand against the handguard (*tsuba*), he twists the sword out of **Uchidachi's** grip, bringing the blade to bear against the underside of **Uchidachi's** fingers. At the same time, he raises the sword back over his right shoulder. Finally, he retreats from his right foot, keeping his sword raised high over his right shoulder.

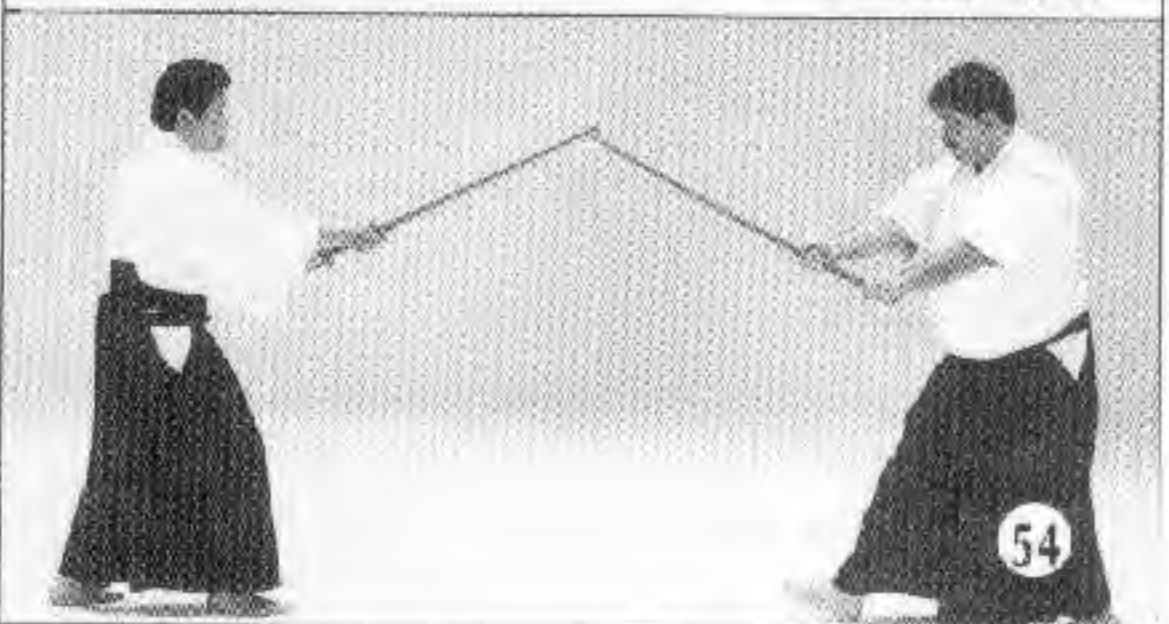




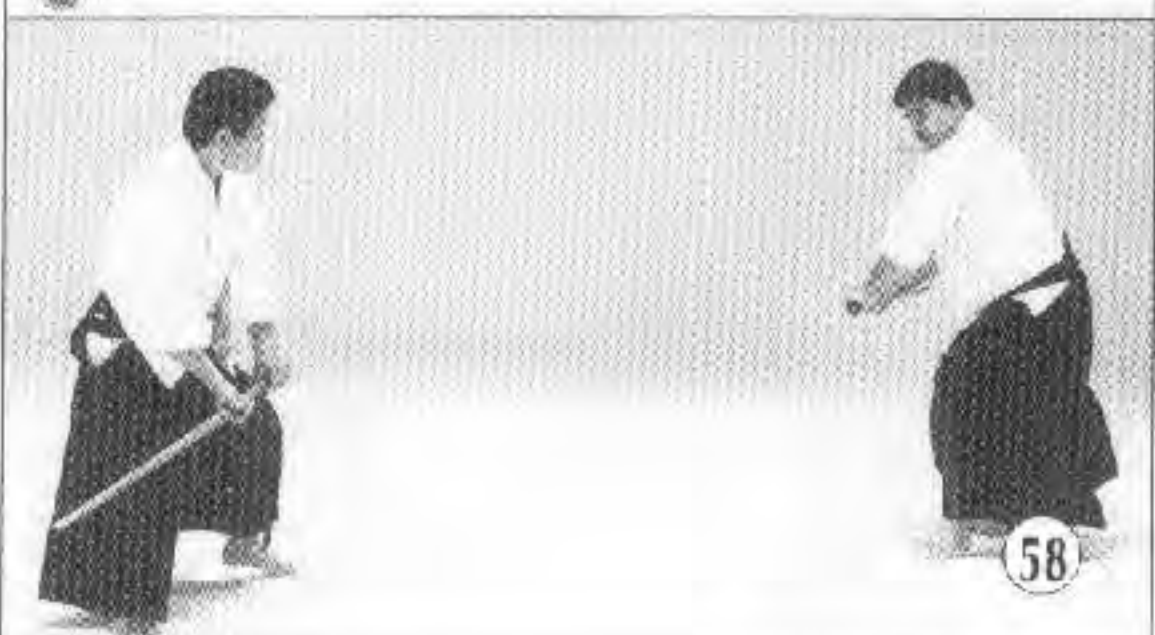
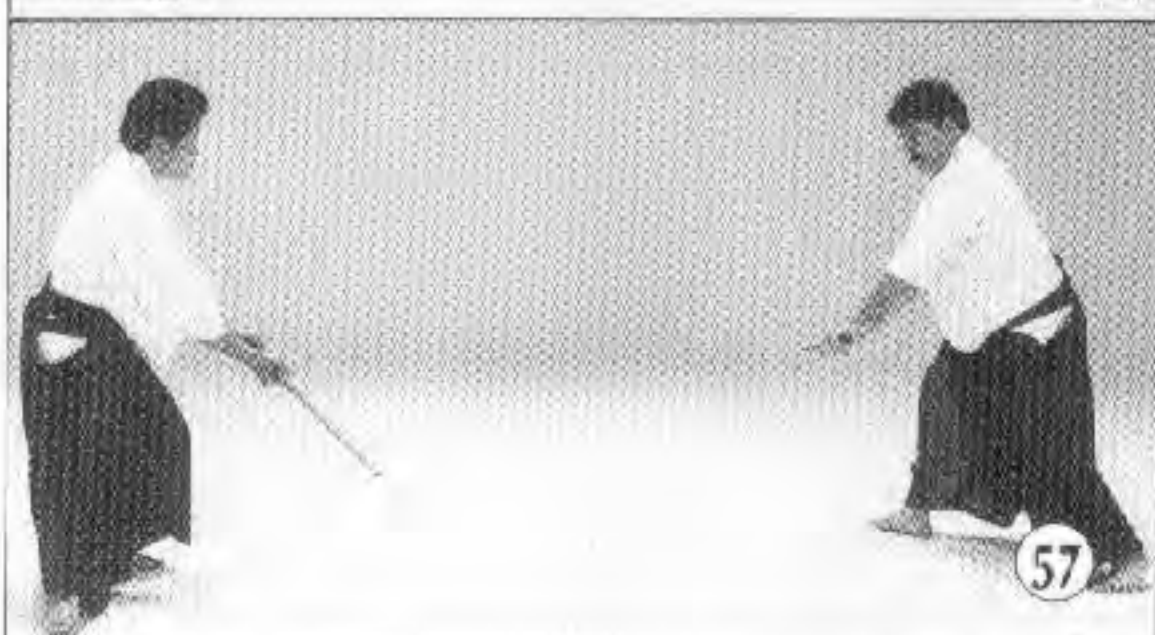
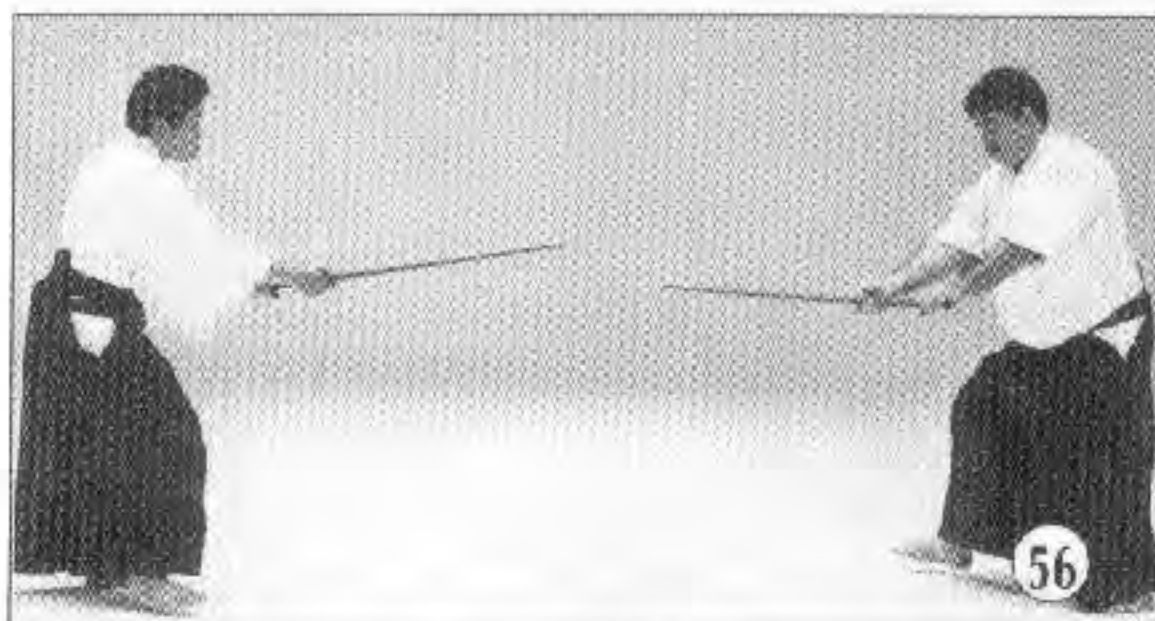
Pics. 47 - 55

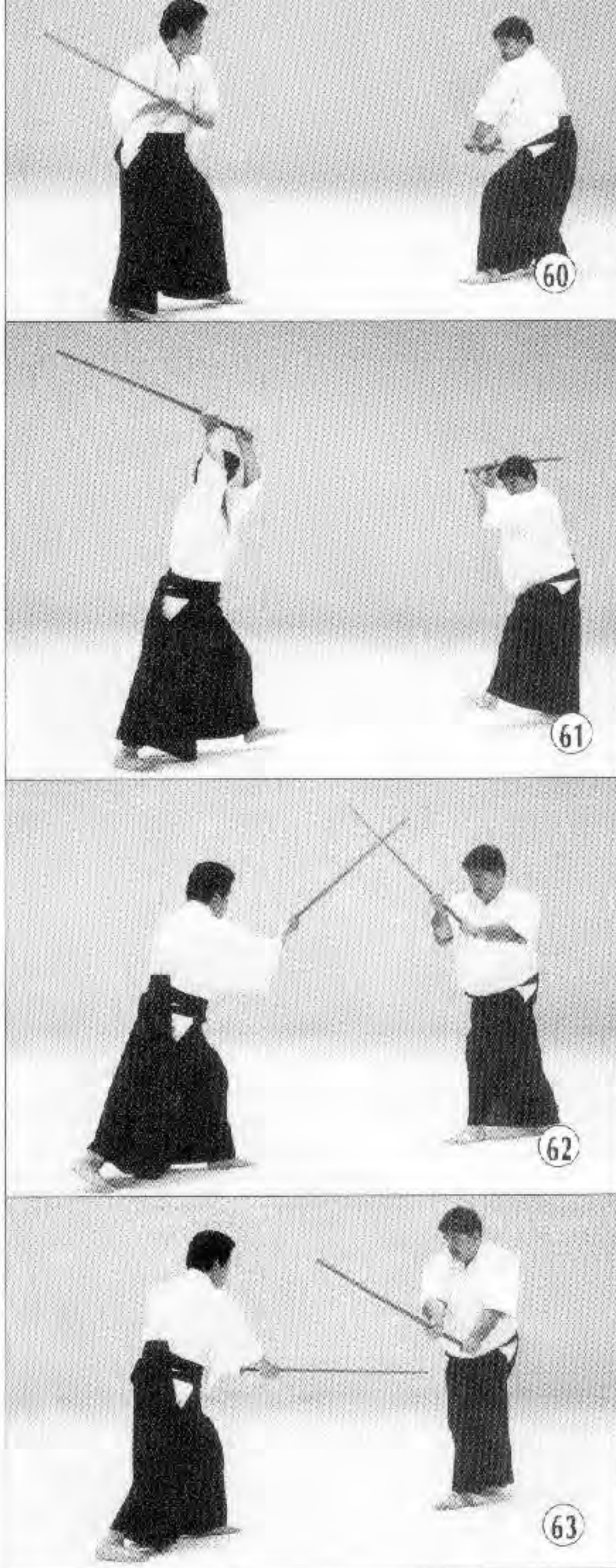
Uchidachi: Stepping in on his right foot, attempts to cut *Shidachi*'s left elbow with a diagonal cut, descending from upper right to lower left.

Shidachi: Swinging his sword, with the tip dropped, around his head from left to right, he meets *Uchidachi*'s attack with a diagonal cut, descending from upper right to lower left. As he cuts, he steps out to his right front corner on his right foot, then adjusts the position of his left, moving it out to the left, so that he and *Uchidachi* are facing each other.



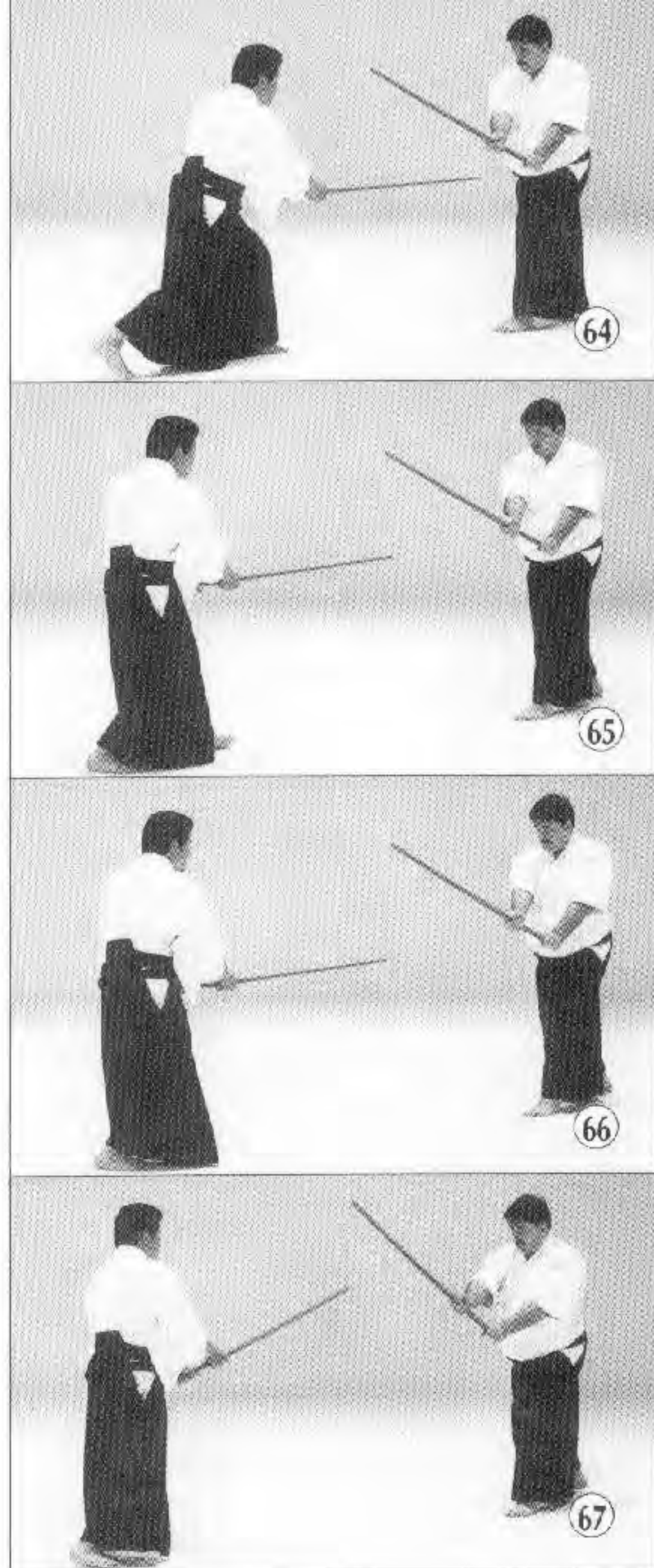
2. En-Kai





Pics. 56 - 63

Shidachi: Moves out to the side on his right foot and advances his left foot a pace towards *Uchidachi*. At the same time, he lowers his hips, and draws his sword back to his right side, the butt of the hilt



directed at *Uchidachi*. This posture is called *Jun-no-sha*.

Uchidachi: Matching *Shidachi*'s movements, also adopts the *Jun-no-sha* posture, left foot forward. Raising his sword over his right shoulder and turning his hips to face *Shidachi*, he then makes a cut at *Shidachi*'s exposed left shoulder. The cut descends diagonally, right to left.



Shidachi: Matching *Uchidachi*'s movements, moves his left foot a little, opening his posture to allow his hips to turn towards *Uchidachi*. Like *Uchidachi*, he also executes a descending diagonal cut, right to left, aimed at *Uchidachi*'s left forearm.



Pics. 64 - 70

Uchidachi: Withdraws a little from his right foot. He then advances his right foot to his left front corner and attempts to cut *Shidachi*'s right hand with a descending, slightly diagonal (left to right) cut, finally bringing up his left foot.

Shidachi: Matches *Uchidachi*'s movements, stepping out to his left front corner on his right and making a cut at *Uchidachi*'s right forearm, finally bringing his left foot round so that he and *Uchidachi* are once again facing each other.

3. Yama-Kage

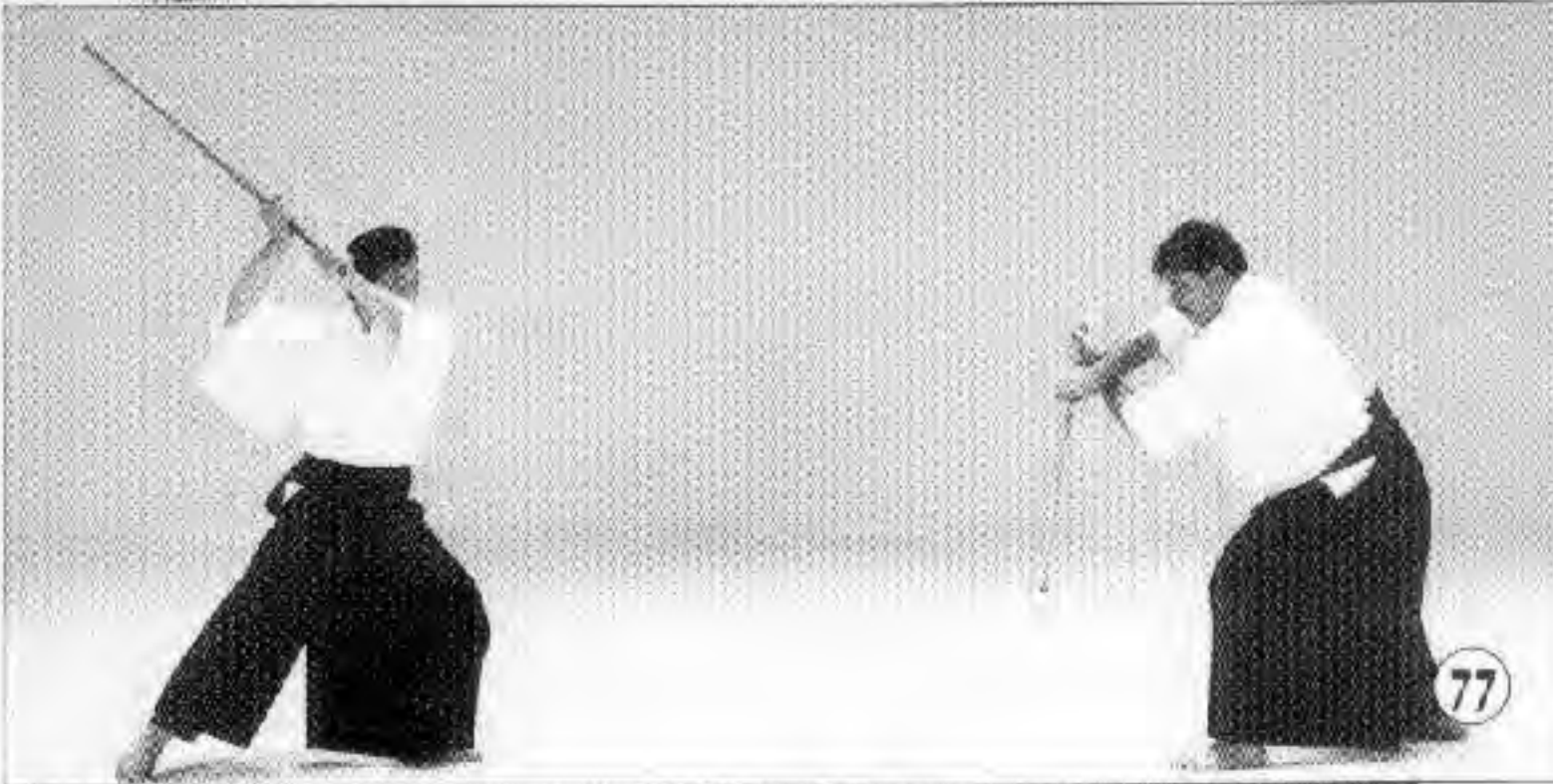
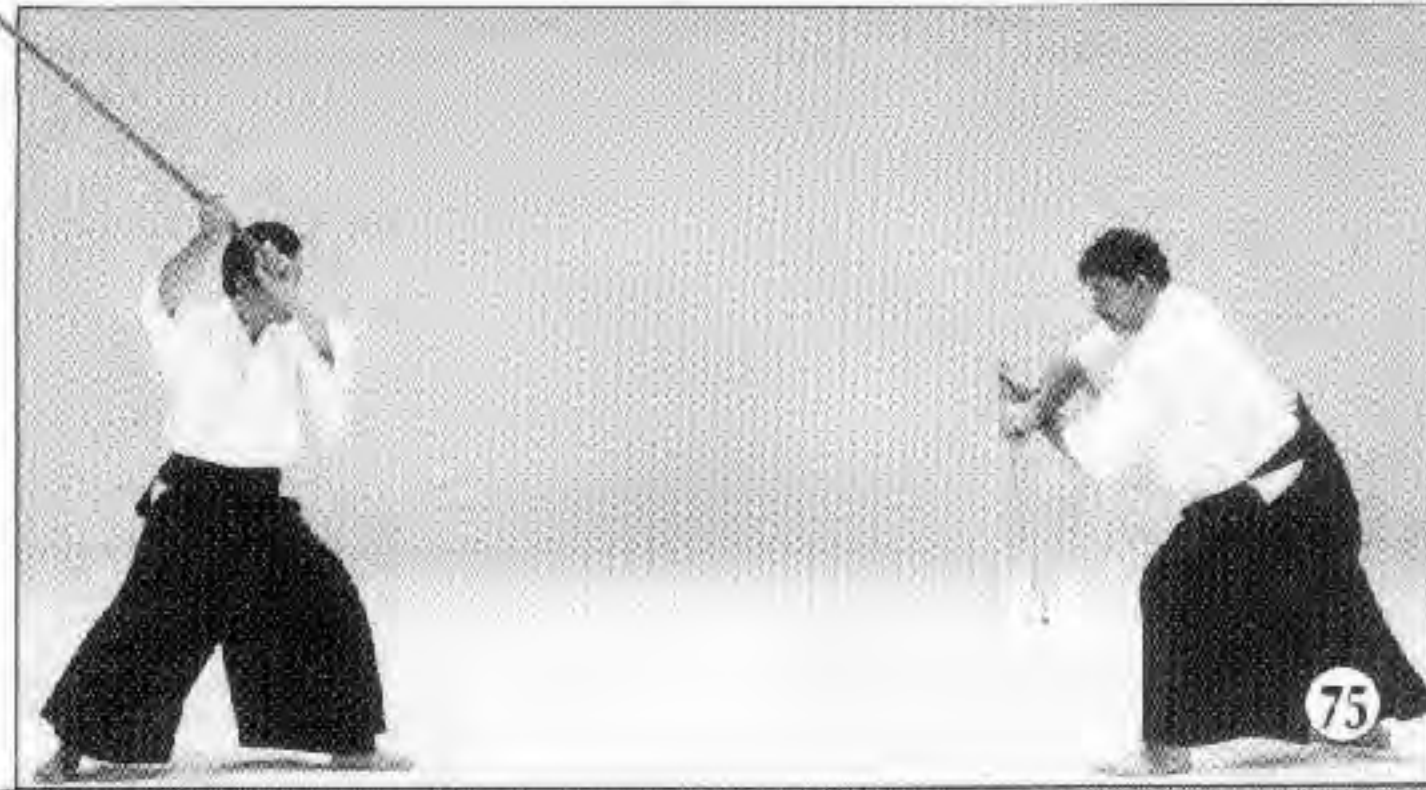
Pics. 71 - 88

Shidachi: Bringing his left foot up to his right, then, withdrawing his right, raises his sword in a circular movement over his left shoulder and down past his left side, finishing with the

arms crossed, right arm uppermost and the blade of the sword directed upward. The intention is to continue this movement and cut *Uchidachi*'s left hand from below with an upward-cutting movement.

Uchidachi: Seeing the danger of an attack withdraws his right foot, raising his sword into *Hasso*. He then advances his right foot, making a descending diagonal cut from right to left at *Shidachi*'s left knee.

Shidachi: Withdrawing his left foot out of range of *Uchidachi*'s attack, raises his sword into *Raito*. Then, advancing his right, he cuts across both of *Uchidachi*'s arms, and steps back, raising his sword into *Yoko* (lateral) *Raito*, the tip of his sword pointing out to his right.







4. Tsuki-Kage

Pics. 89 - 101

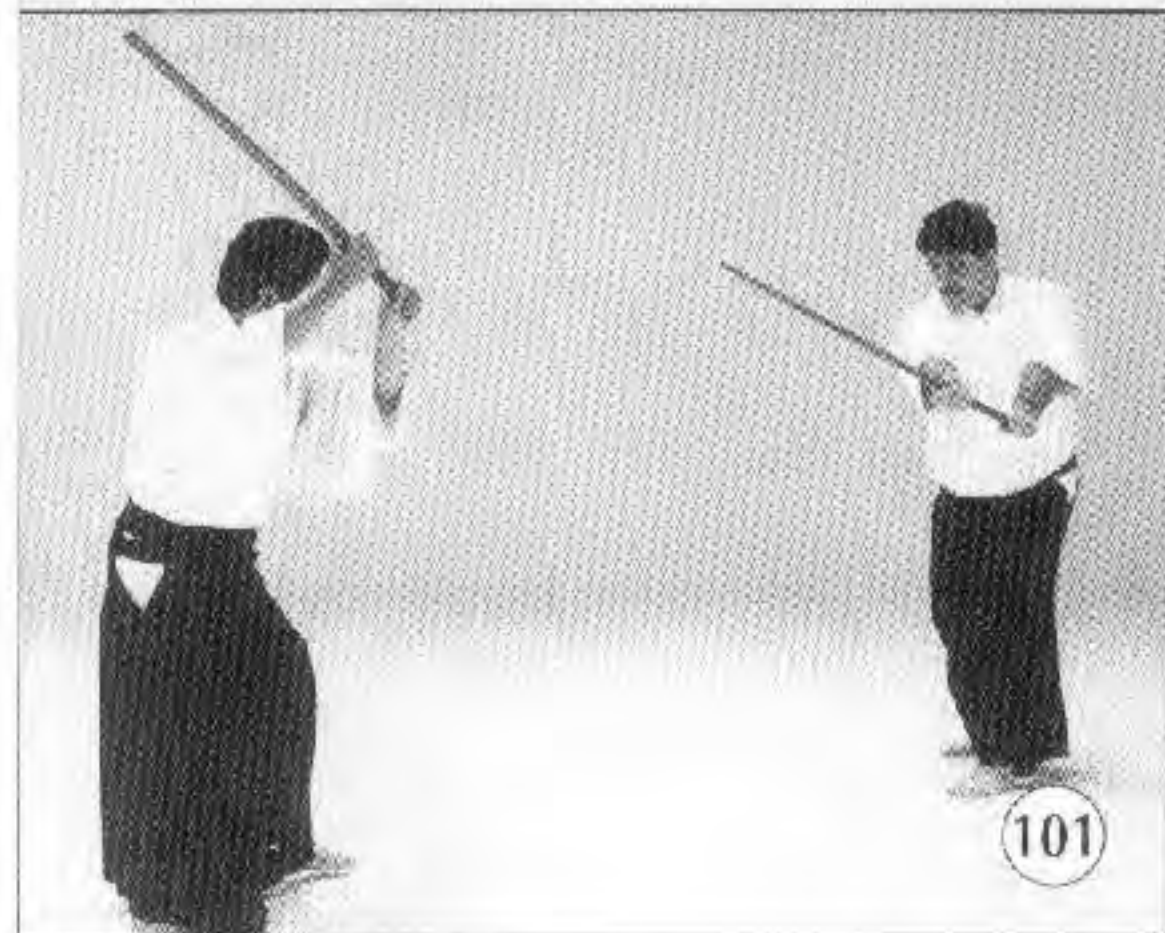
Uchidachi: swings his sword in a clockwise circular movement, using his right hand only (this is called *Ma-no-tachi*). At the end of the movement, he takes the sword in both hands and, advancing his left foot, he attempts an upward thrusting attack at the underside of *Shidachi's* arms, moving in as close as possible.

Shidachi: Makes a descending diagonal cut from right to left at *Uchidachi's* right hand, then, advancing his left foot a little, makes a descending diagonal cut from left to right at *Uchidachi's* left hand. Finally, he withdraws, stopping with his left foot forward, the tip of his sword angled upward and slightly to the left.

Uchidachi: Withdraws into the same posture as *Shidachi*, then raises his sword into *Hasso*, aiming it at *Shidachi's* left elbow and side.

Shidachi: Leaving his left foot forward extends his sword in front of him, the blade aimed at *Uchidachi's* left elbow.







extends his sword in front of him, the blade aimed at *Uchidachi*'s left elbow.

5. *Ura-Nami*

Pics. 102 - 117

Uchidachi: Steps out to his left front corner on his right foot and brings his left foot into line as he makes a descending diagonal cut from right to left at *Shidachi*'s left elbow.

Shidachi: Steps out to his left front corner on his right foot and brings his left foot into line, also making a descending diagonal cut from right to left, aimed at *Uchidachi*'s left hand. He then draws back his left foot slightly before stepping back on his right foot, raising his sword into the posture shown, known as *Kasumi-no-Kamae*.

Uchidachi: Swings his sword in a clockwise motion (*Ma-no-tachi*) with his right hand only and attempts an upward cut at the underside of *Shidachi*'s left arm, holding the sword with both hands, advancing on his left foot and moving in under *Shidachi*'s raised arms.

Shidachi: Steps out to *Uchidachi* left side on his right foot and makes a lateral cut from right to left at the back of *Uchidachi*'s neck.

Uchidachi: Blocks the attack by angling his sword down behind his head. He then steps round to face *Shidachi* on his right foot and makes a cut, right to left, at *Shidachi*'s stomach.

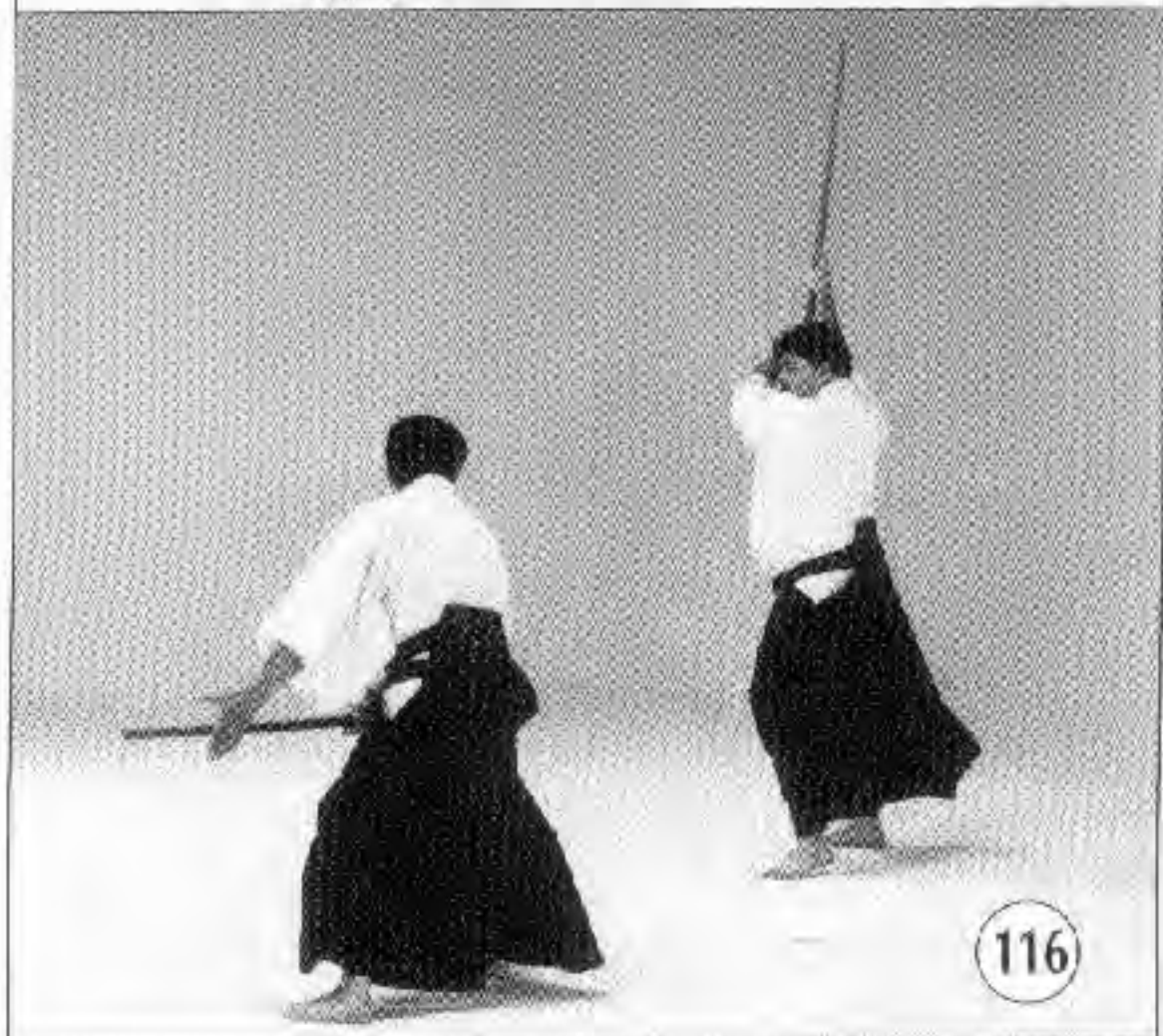
Shidachi: Avoids the attack by stepping back on his right foot and raising his sword high, hands to the right side of his head (*Gyaku-sei-no-Jodan*).

Uchidachi: With his right foot forward, allows the sword to swing back to his left side, where he takes hold of the back of the blade with his left hand,









6. Uki-Bune

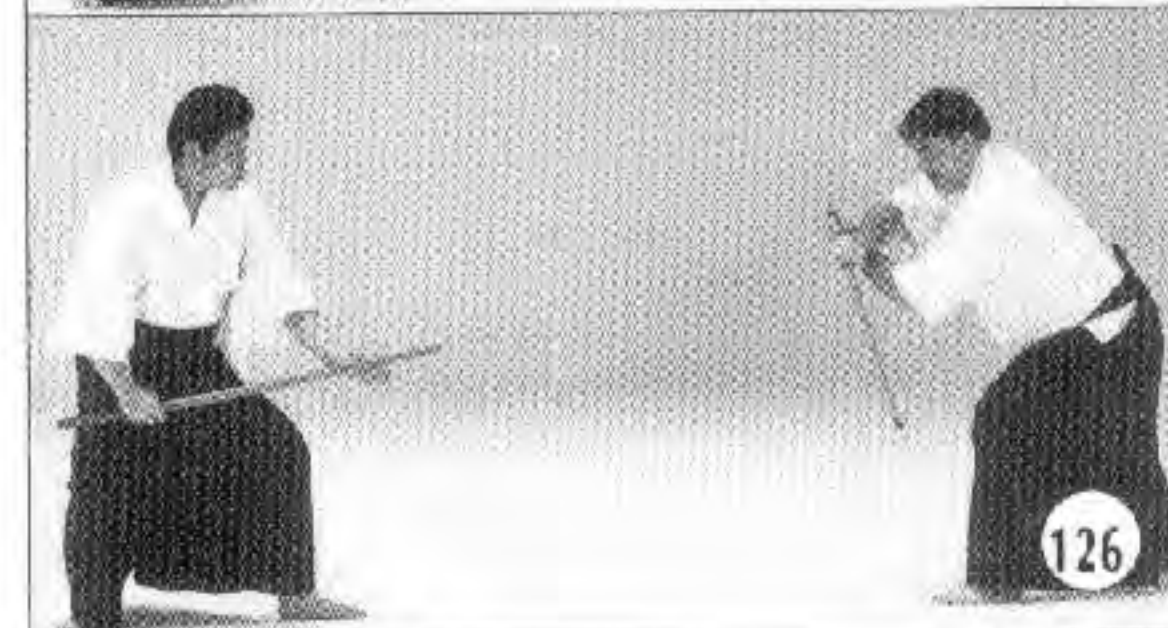


Pics. 118 - 132

Shidachi: As *Uchidachi* advances to make his attack, raising his sword in an upward movement, *Shidachi* advances on his right and makes a cut at *Uchidachi*'s left hand. He then cuts *Uchidachi*'s right hand with a descending diagonal cut, left to right. Finally he withdraws his right foot, moving the sword in a circular movement past his left shoulder and finishing in the posture shown (Pics. 126, 127), right forearm crossed over left.

Uchidachi: Moves back, withdrawing first his back foot (right), then his front foot (left), at the same bringing his sword down to his right side. Next, he brings his right foot up to his left and withdraws the left, lowering the knee to the floor, at the same time making a one-handed lateral cut, from right to left, at the outside of *Shidachi*'s left knee, holding the sword with his right hand only.

Shidachi: Brings his right foot up to his left, raising his sword into *Raito*, and withdraws his left foot, lowering the knee to the floor. As he lowers his posture, he cuts down at *Uchidachi*'s right hand, at the same time deflecting the attack. Notice that, at the point of contact (Pics. 130, 131), *Shidachi*'s left knee is still slightly raised from the floor.







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